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ŠEVČIK

Op. 7

Preparatory Trill Studies

(Estudios Preparatorios de Trino)

For the Violin

IN TWO PARTS

Part II

(SVEĆENSKI)

$2.00

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OTAKAR ŠEVČIK

Op. 7

Preparatory Trill Studies

(Estudios Preparatorios de Trino)

For the Violin

For Developing the Touch and Strength and Surety of the Fingers

Edited by
LOUIS SVEĆENSKI

IN TWO PARTS

PART I
Exercises in the First Position
Library Vol. 1413

PART II
Exercises in the Second, Third, Fourth, Fifth and Sixth Positions
Library Vol. 1414

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New York

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AL DISCÍPULO

La práctica del trino debe incluírse en la obra técnica del diario por el discípulo del violín, no sólamente por el trino, sino para el desarrollo de un movimiento exacto y seguro de los dedos en general.

La dificultad en obtener un trino claro y resonante en la mayor parte de los casos se aumenta por una defectuosa posición de la mano y los dedos que puede corregirse si el discípulo observa fielmente las siguientes instrucciones.

Antes de empezar a tocar el ejercicio deben colocarse los dedos sobre los tonos indicados por las notas negras sin plica, y después de haber asegurado su verdadera entonación, los dedos deben mantenerse sobre las cuerdas por lo menos un minuto, siendo esencial que el discípulo, durante este intervalo, *fije los ojos sobre la mano y los dedos.* Al empezar el ejercicio los dedos deben alejarse de las cuerdas *sin cambiar la posición en que estaban cuando sobre los tonos indicados.*

Practíquese el trino despaciosamente con cuidadosa atención a la uniformidad del movimiento de los dedos y ensáyese la calidad y claridad del trino en *piano* y aún en *pianîssimo.*

Es de suma importancia retener los dedos en su lugar según se indica por la línea amparando la obra de los dedos, y el discípulo debe tener muy presente que únicamente siguiendo estas indicaciones podrá derivar beneficio completo de estos ejercicios.

Anotación.—Estos ejercicios preparatorios de trino deben darse al discípulo encuanto este listo para empezar el estudio del primer libro de Kayser, Op. 20.

Louis Svećenski.

TO THE STUDENT

The practice of the trill should be included in the daily technical work of the Violin Student, not only for the trill itself, but also for promoting the development of accurate and reliable finger-action in general.

The difficulty in obtaining a clear and ringing trill is increased, in most cases, by a faulty position of the hand and fingers, which may be corrected if the student will faithfully observe the following instructions.

Before beginning to play the exercise the fingers should be placed on the tones indicated by black noteheads, and, after having made sure of their true intonation, the fingers should be kept on the strings for at least one minute, during which time *the student's eyes should be fixed upon his hand and fingers.* When ready to start the exercise, the fingers should leave the strings *without changing the position in which they were kept while on the tones indicated.*

Practise the trill slowly, with close attention to the evenness of the finger-movement, and test the tone-quality and clarity of the trill in *piano* and even *pianissimo.*

To retain the fingers in their places as indicated by the line following the fingerwork is of the greatest importance, and the student should be convinced that only by following these instructions can full benefit be derived from these exercises.

Note.—These preparatory Trill Exercises should be given to students as soon as they are ready to begin the study of the first book of Kayser's Op. 20.

Louis Svećenski.

AVIS A L'ÉLÈVE

L'élève consacrera une partie du temps à l'étude du trille dans le travail journalier de la technique du violon et cela non seulement pour le trille en lui-même, mais aussi pour la dextérité des doigts en général.

En beaucoup de cas la difficulté pour obtenir un trille sonnant clairement est augmentée par la mauvaise position de la main et des doigts; pour réduire cette difficulté au minimum l'élève observera avec soin les instructions suivantes.

Avant de commencer à jouer l'exercice, les doigts devront être placés sur les sons indiqués par les notes noires, et après s'être assuré de la parfaite justesse, l'élève gardera les doigts sur les cordes au moins une minute *durant laquelle il aura les yeux fixés sur la main et les doigts.* Commençant l'exercice, les doigts devront se lever des cordes *sans changer la position dans laquelle ils étaient tenus quand ils étaient placés sur les sons indiqués.*

Il faut travailler lentement avec l'attention fixée sur l'égalité des mouvements du doigt et il faut cultiver la clarté et la qualité de son du trille dans les nuances *piano* et *pianissimo.*

La tenue correcte des doigts étant d'une très grande importance, l'élève devra se convaincre que ce sera seulement en suivant ces instructions à la lettre qu'il parviendra à en tirer tout le bénéfice possible.

Nota.—Ces exercices préparatoires pour le trille devront être travaillés par les élèves aussitôt qu'ils seront prêts à commencer l'étude du premier livre de Kayser, Op. 20.

Louis Svećenski.

PREPARATORY TRILL STUDIES

Estudios Preparatorios de Trino

For the Violin

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Estudios Preparatorios de Trino

en las 2ª, 3ª, 4ª, 5ª y 6ª posiciones

Parte IIª

Preparatory Trill Studies

in the 2d, 3d, 4th, 5th and 6th positions

Part II

Exercices Préparatoires de Trille

dans la 2e, 3e, 4e, 5e et 6e positions

IIe Partie

Edited by Louis Svećenski

Otakar Ševčik. Op. 7

1

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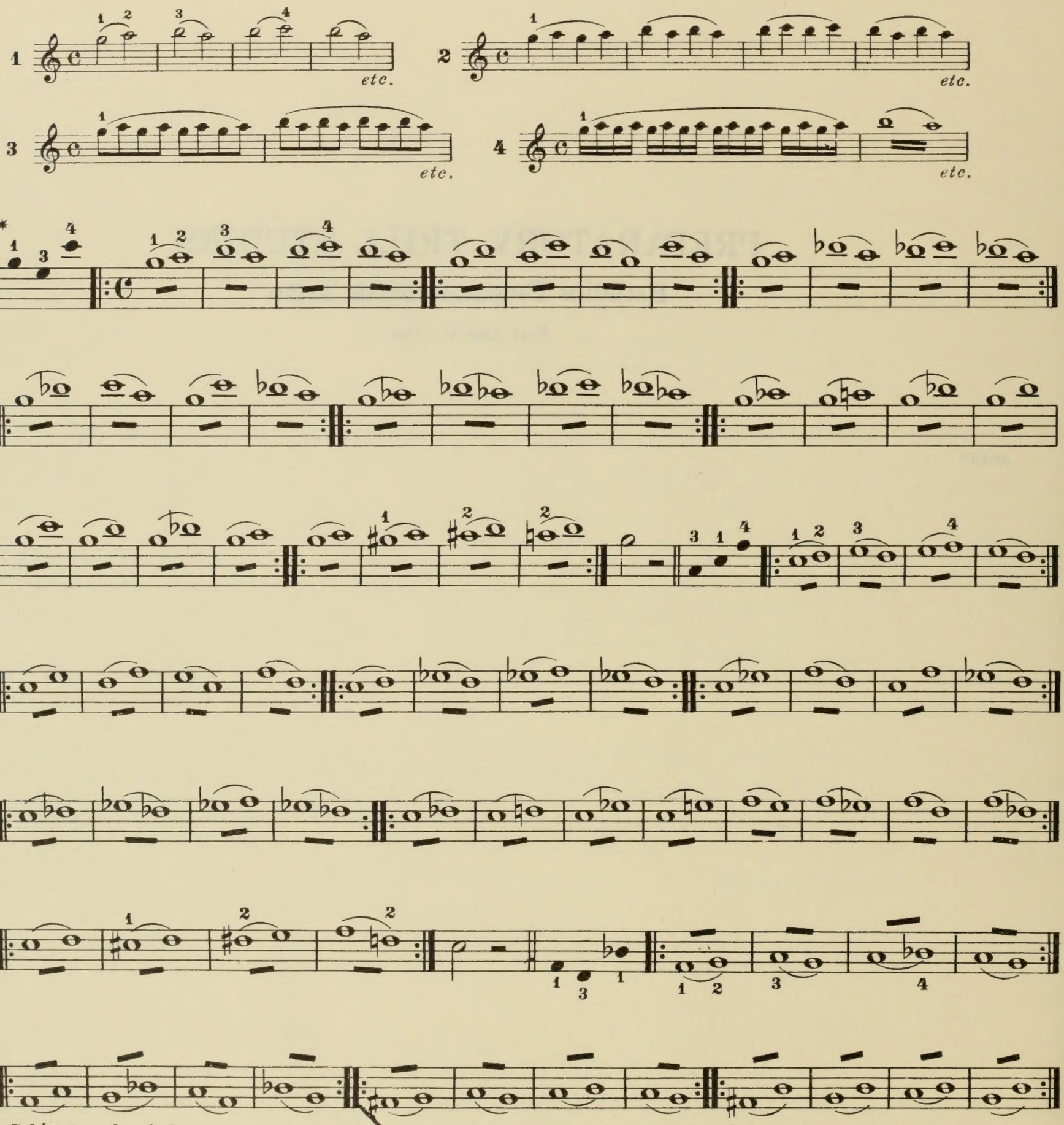

* Colóquense los dedos sobre las tres notas negras antes de empezar este ejercicio.
* Place fingers on the three black notes before beginning this exercise.
* Placez les doigts sur les trois notes noires avant de commencer cet exercice.

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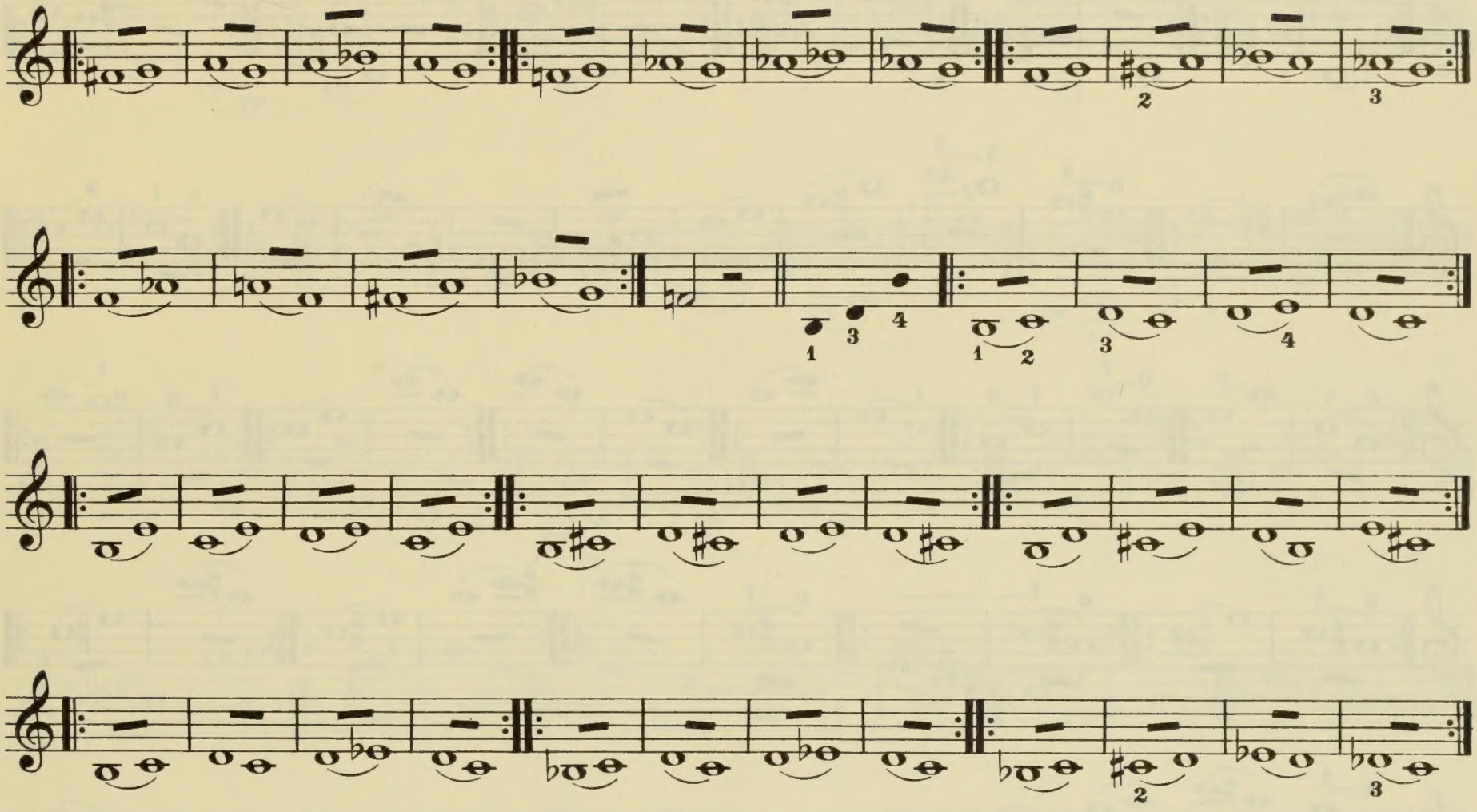

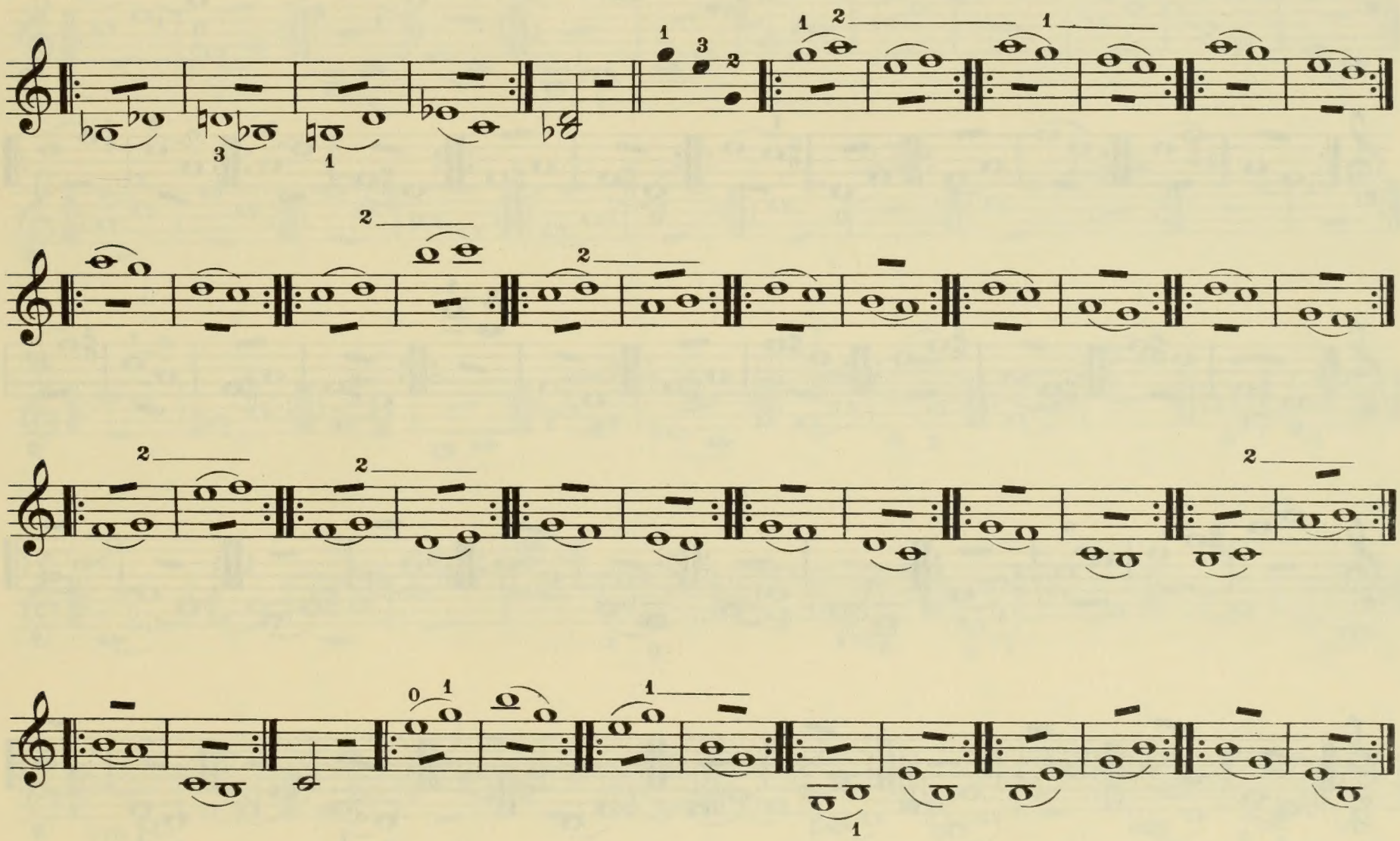

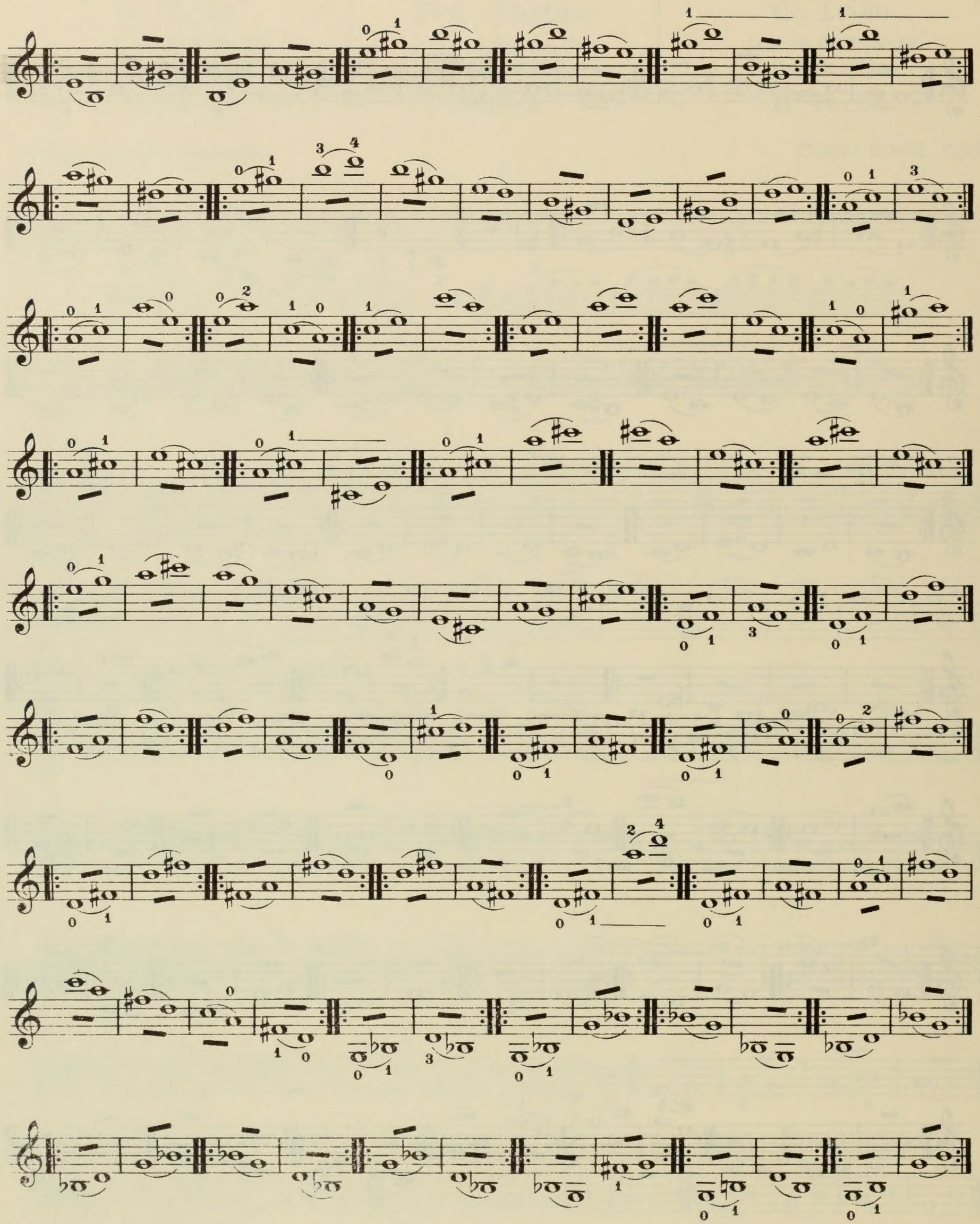

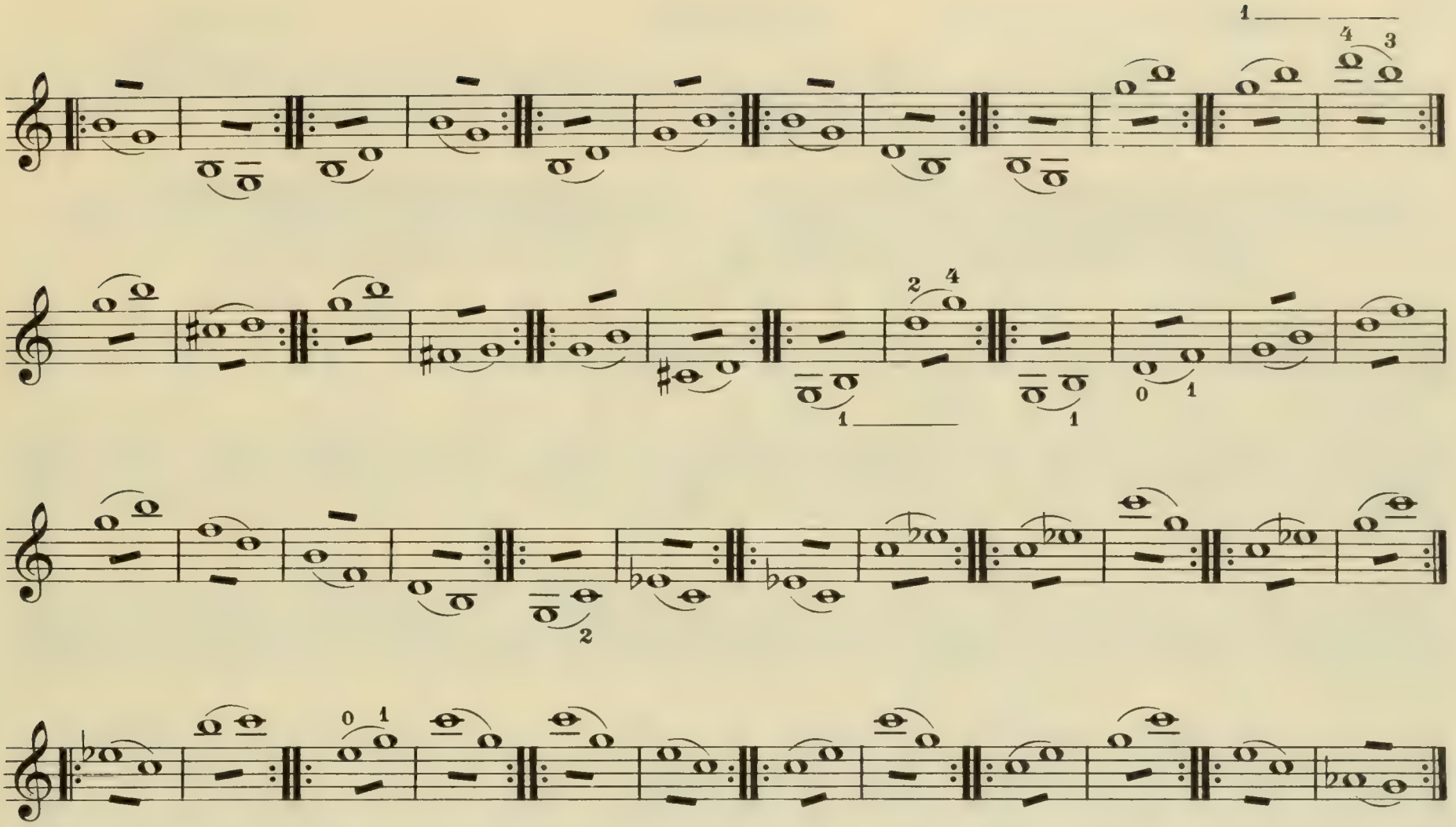

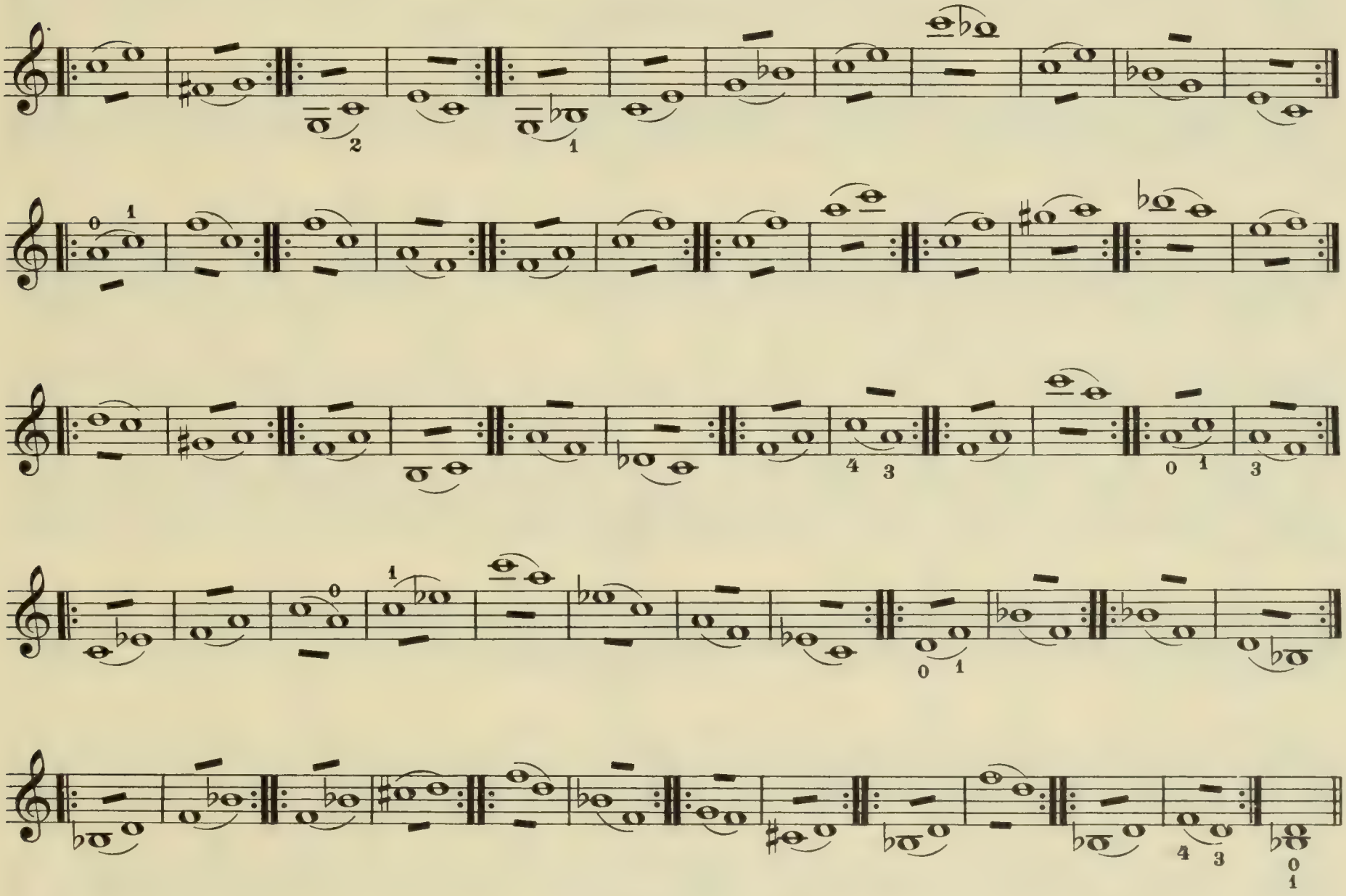

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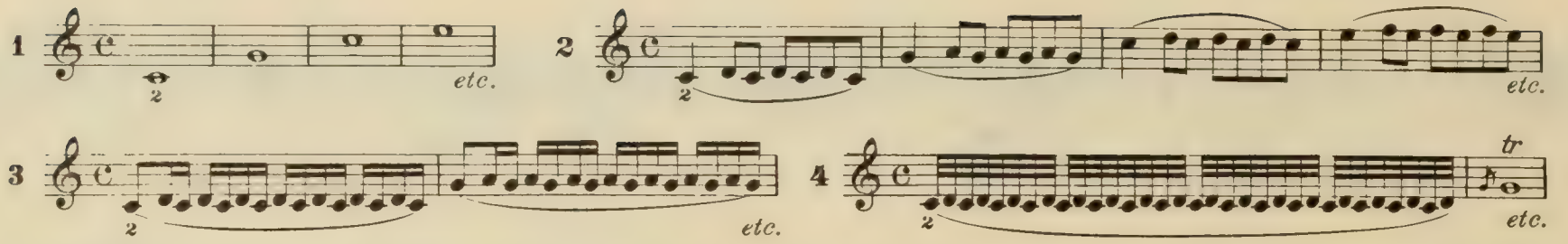
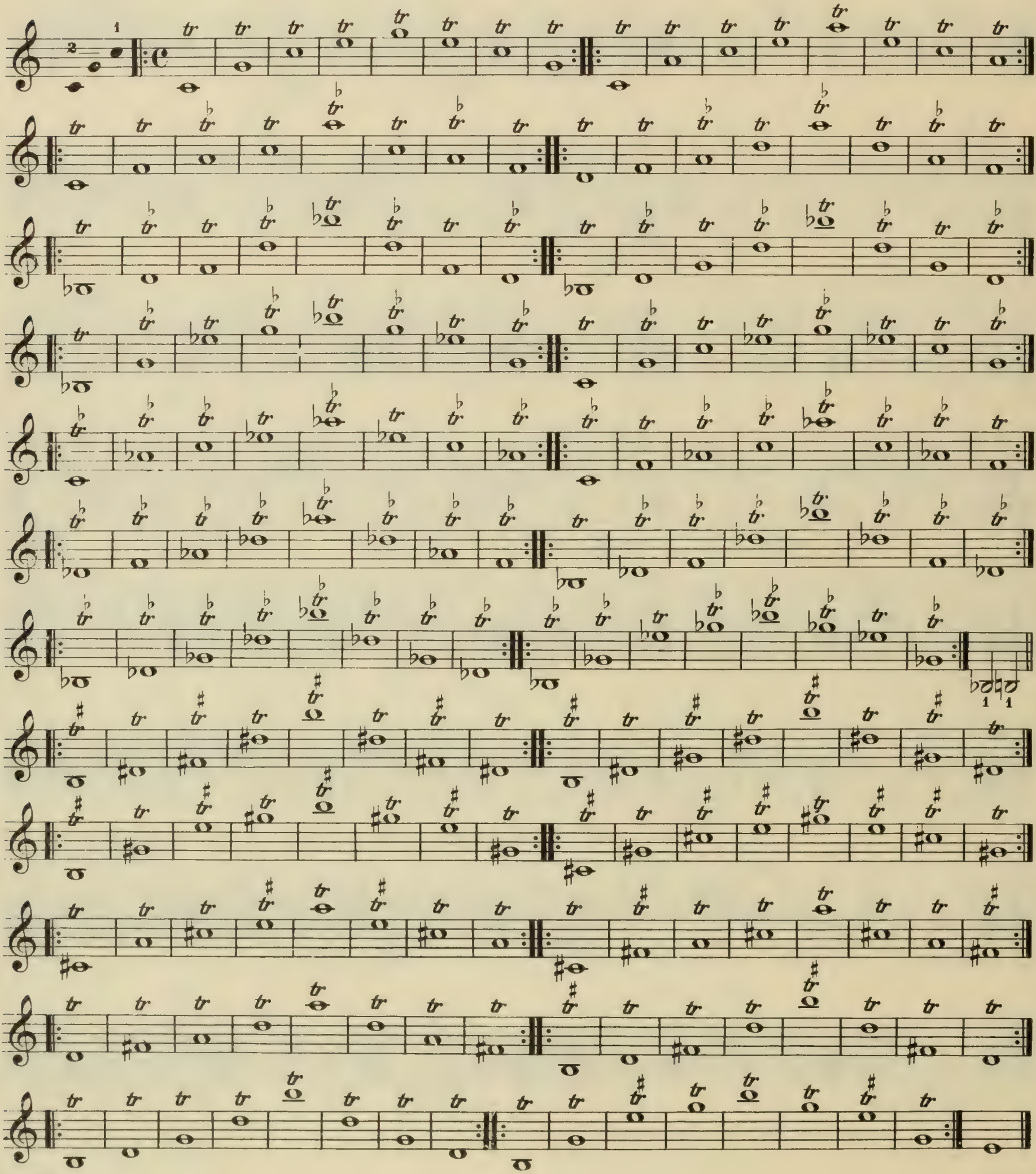
2ª Posición | 2d Position | 2e Position





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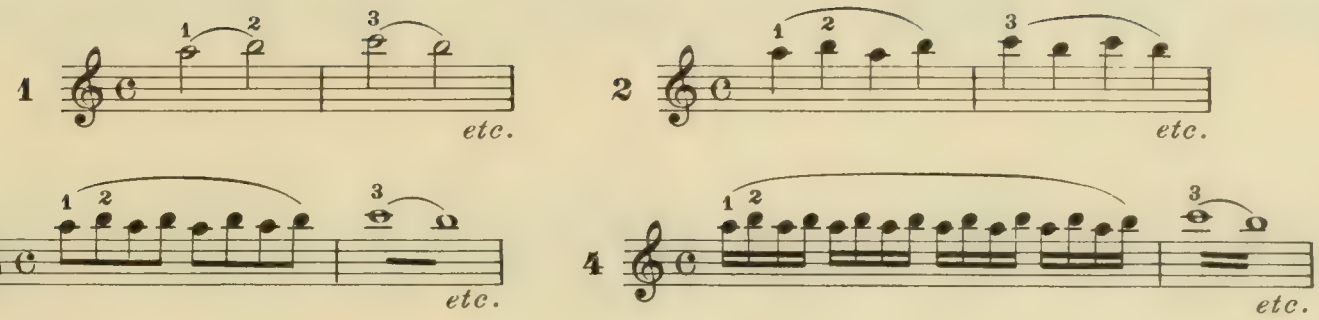

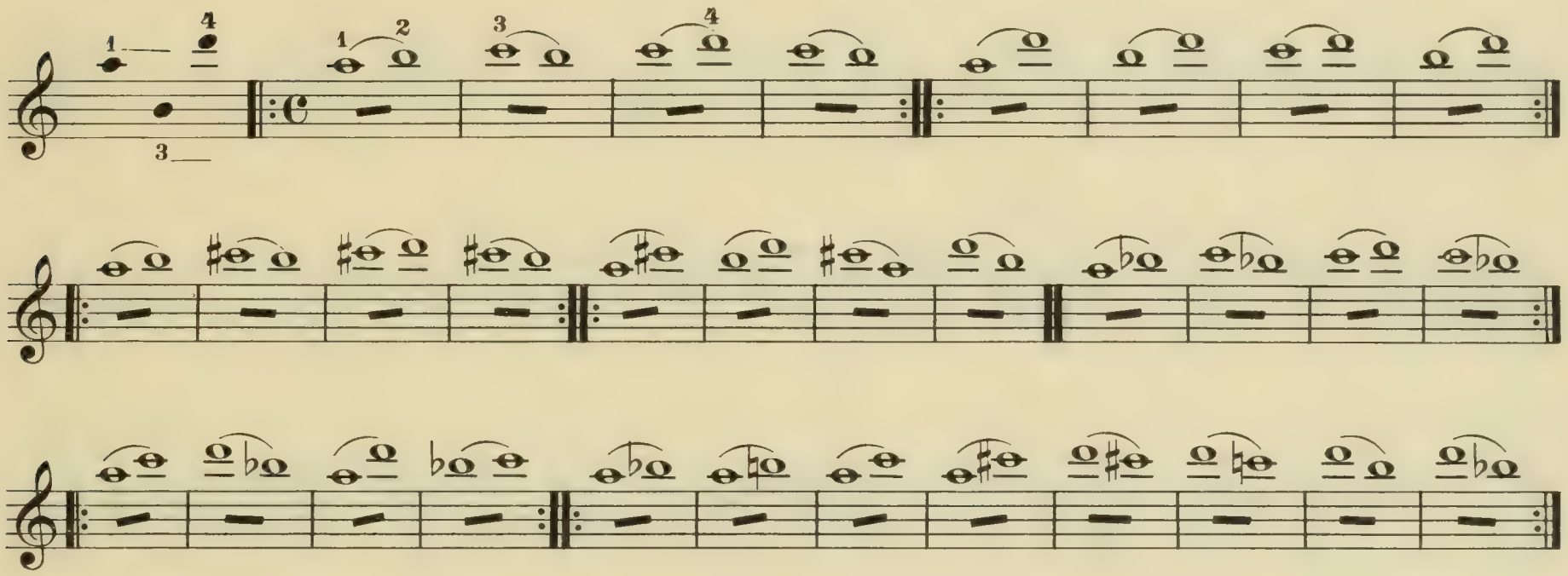

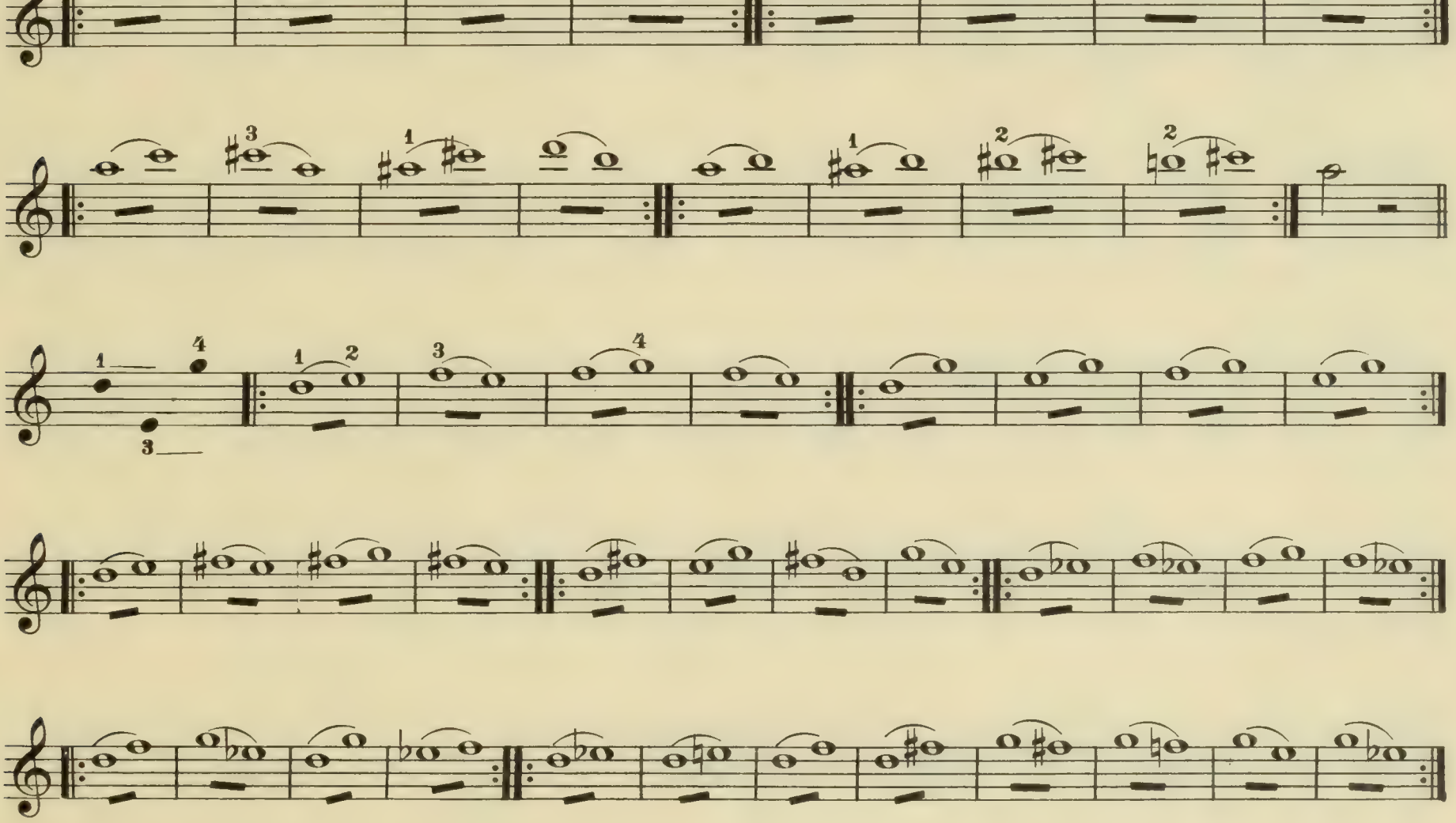

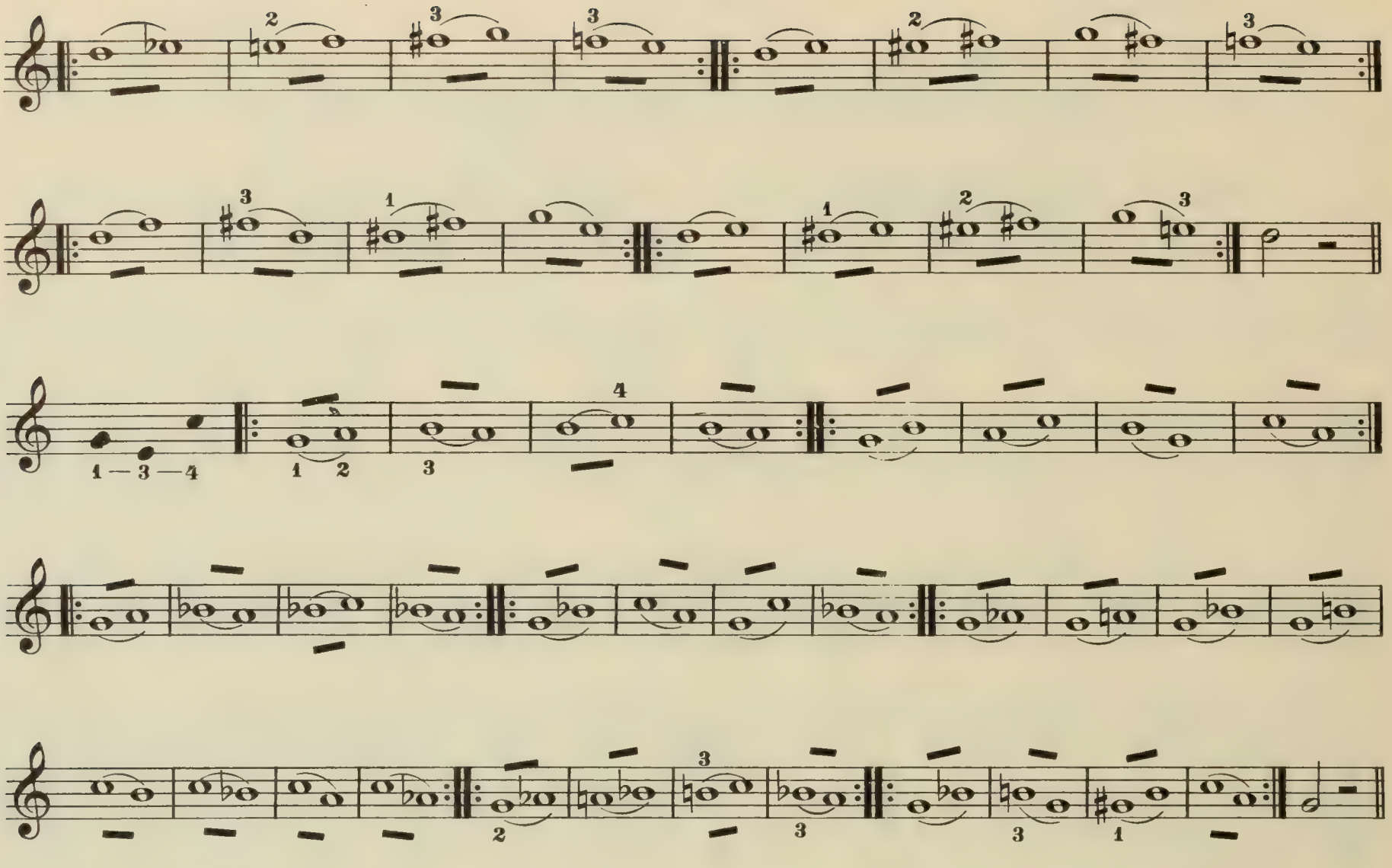
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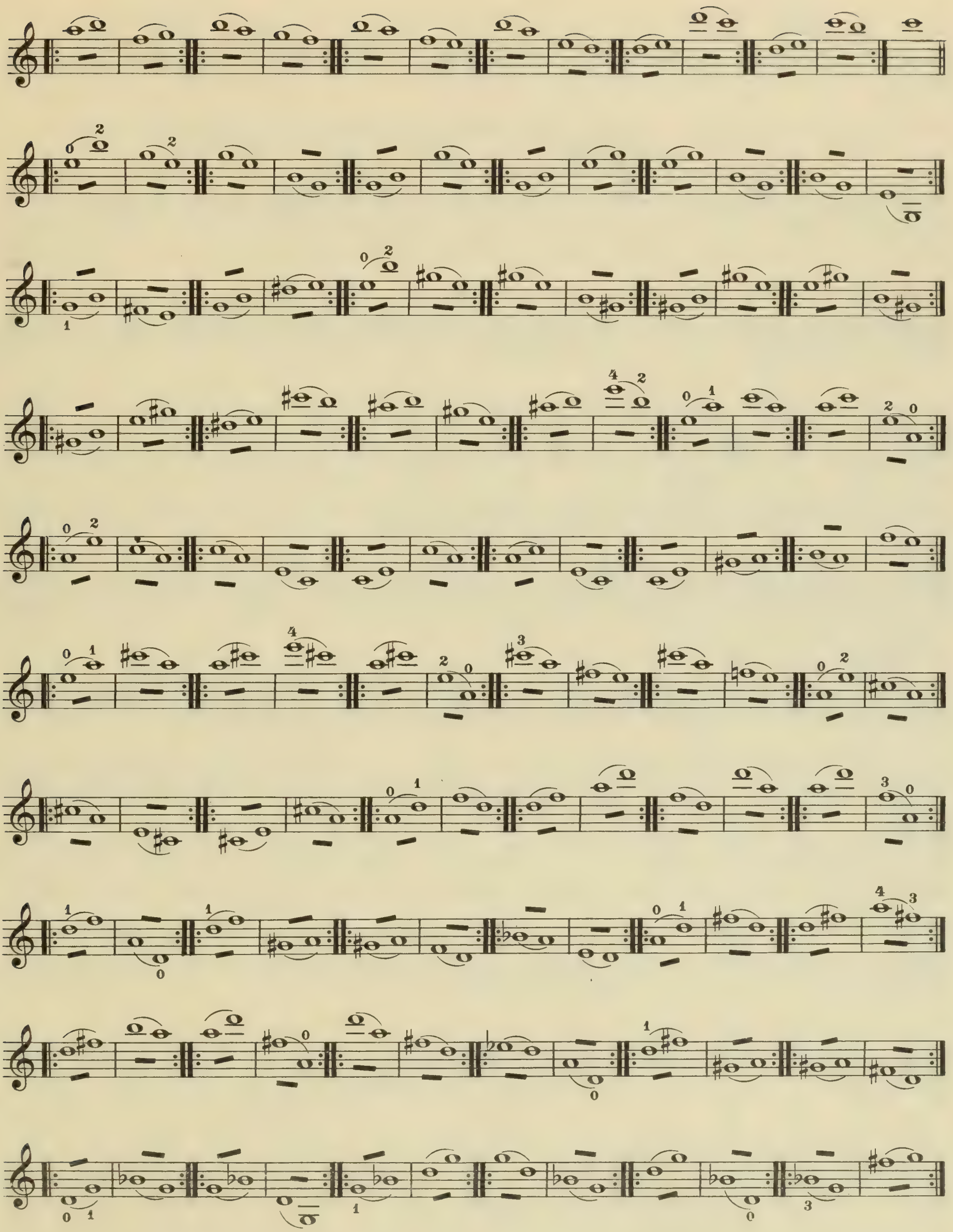
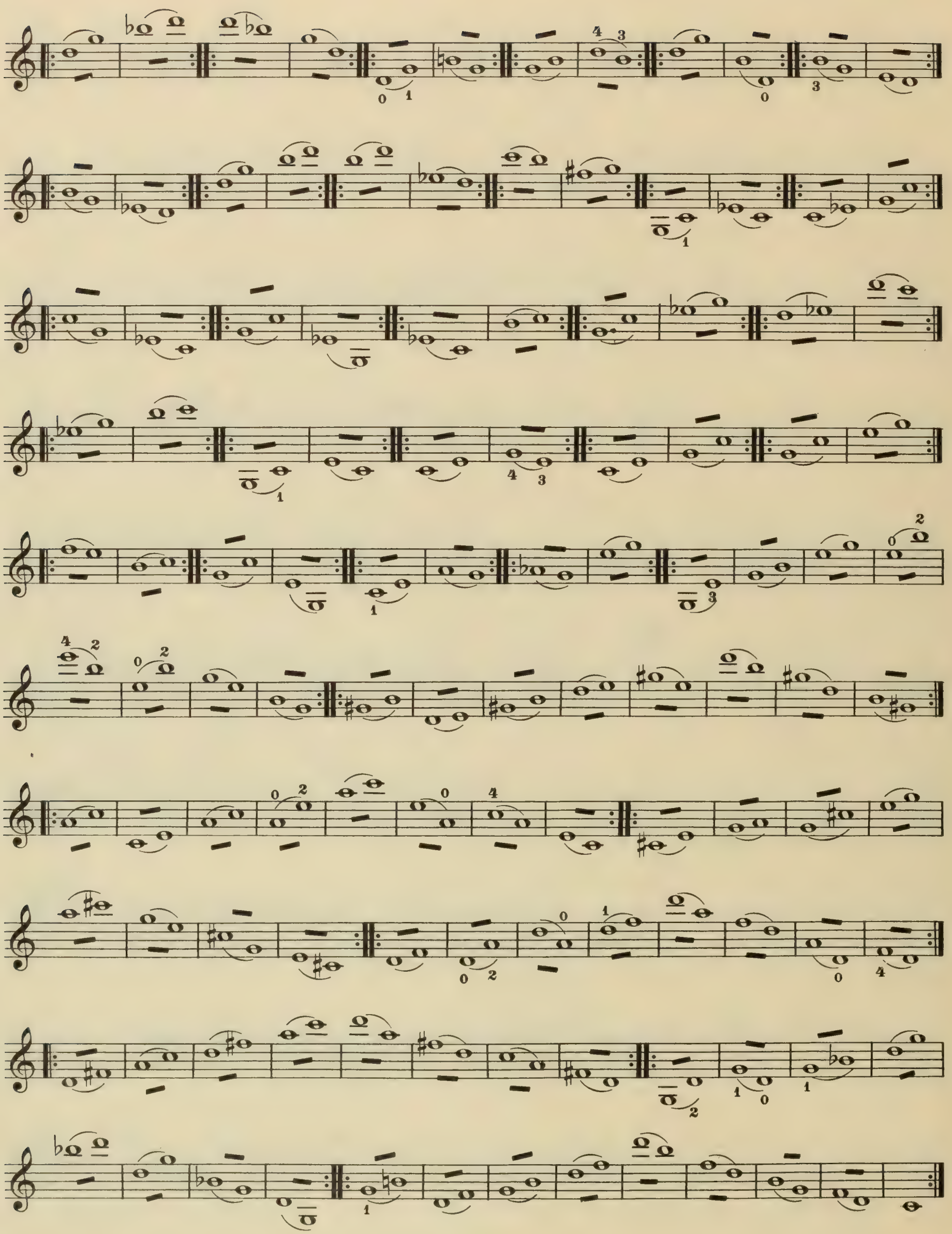
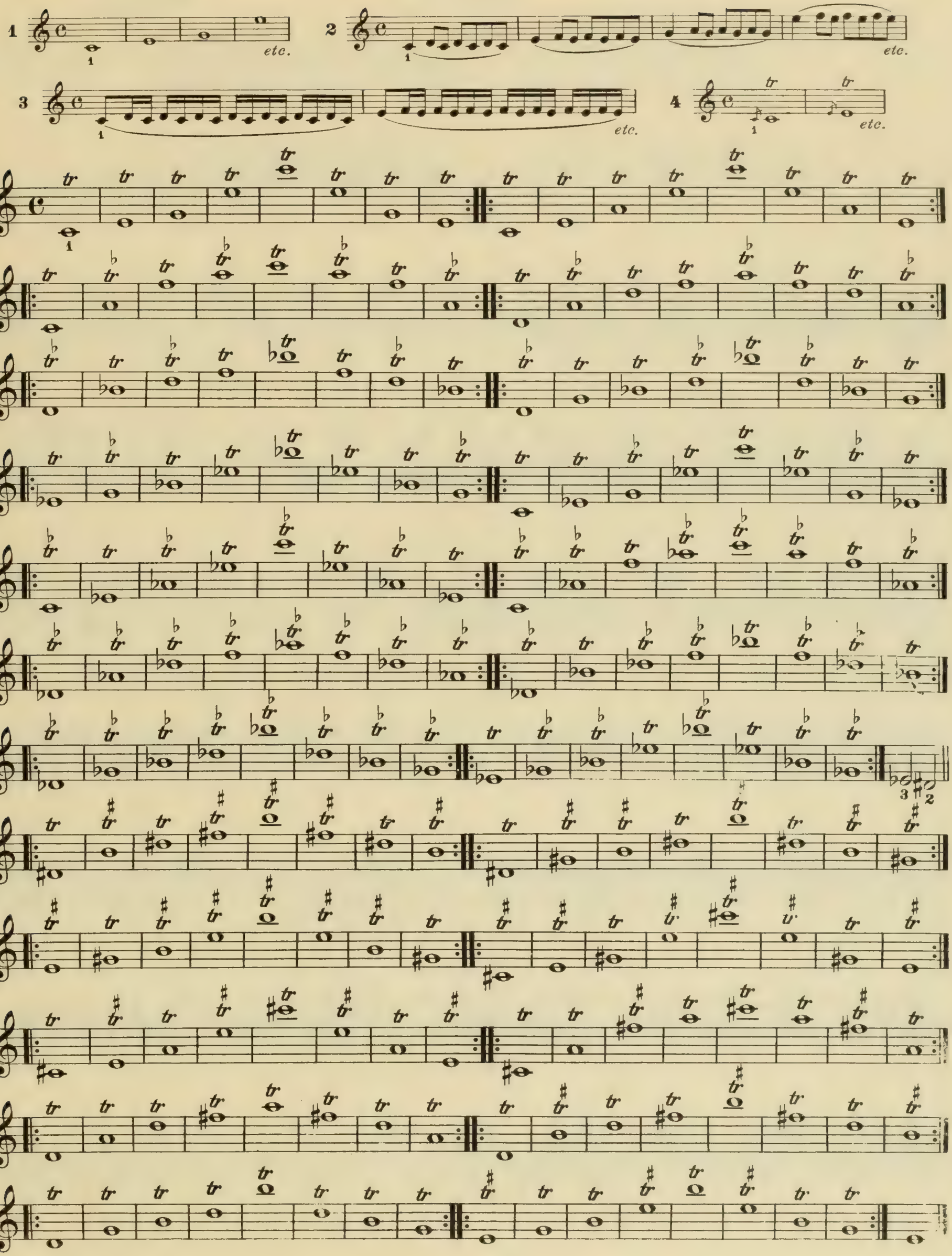




3ª Posición | 3d Position | 3e Position



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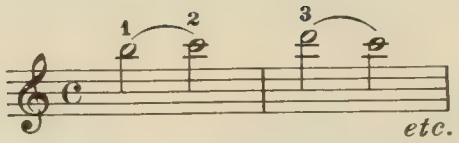
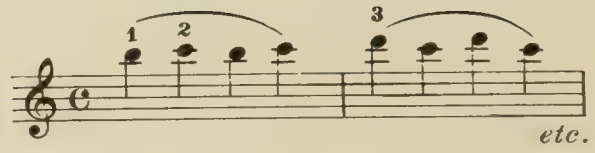
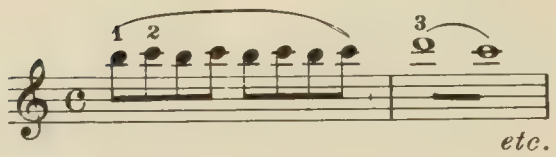
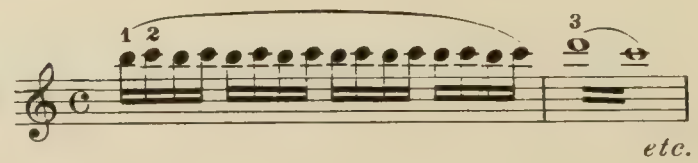
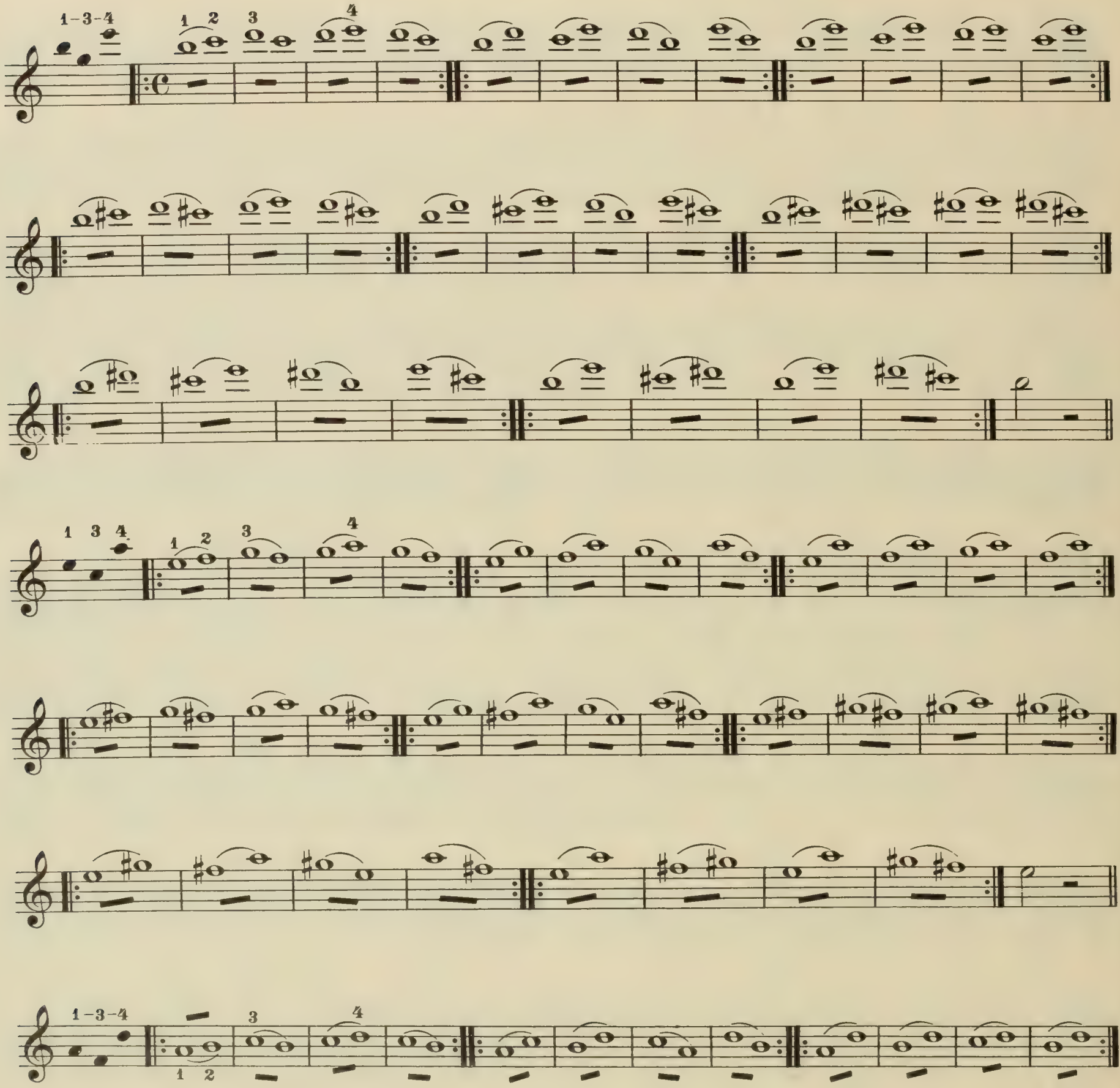
4ª Posición | 4th Position | 4e Position

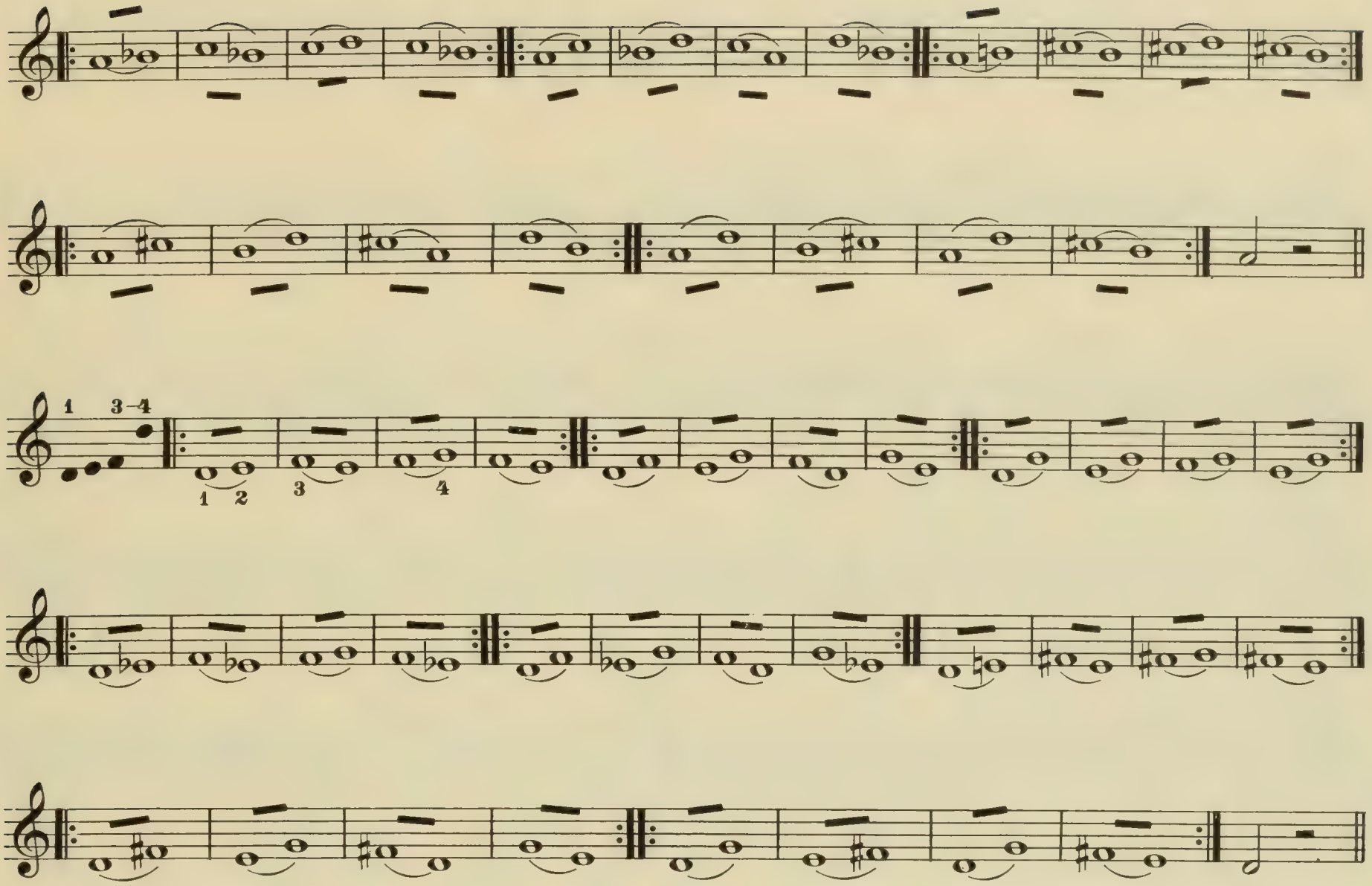
1 

2 

3 

4 

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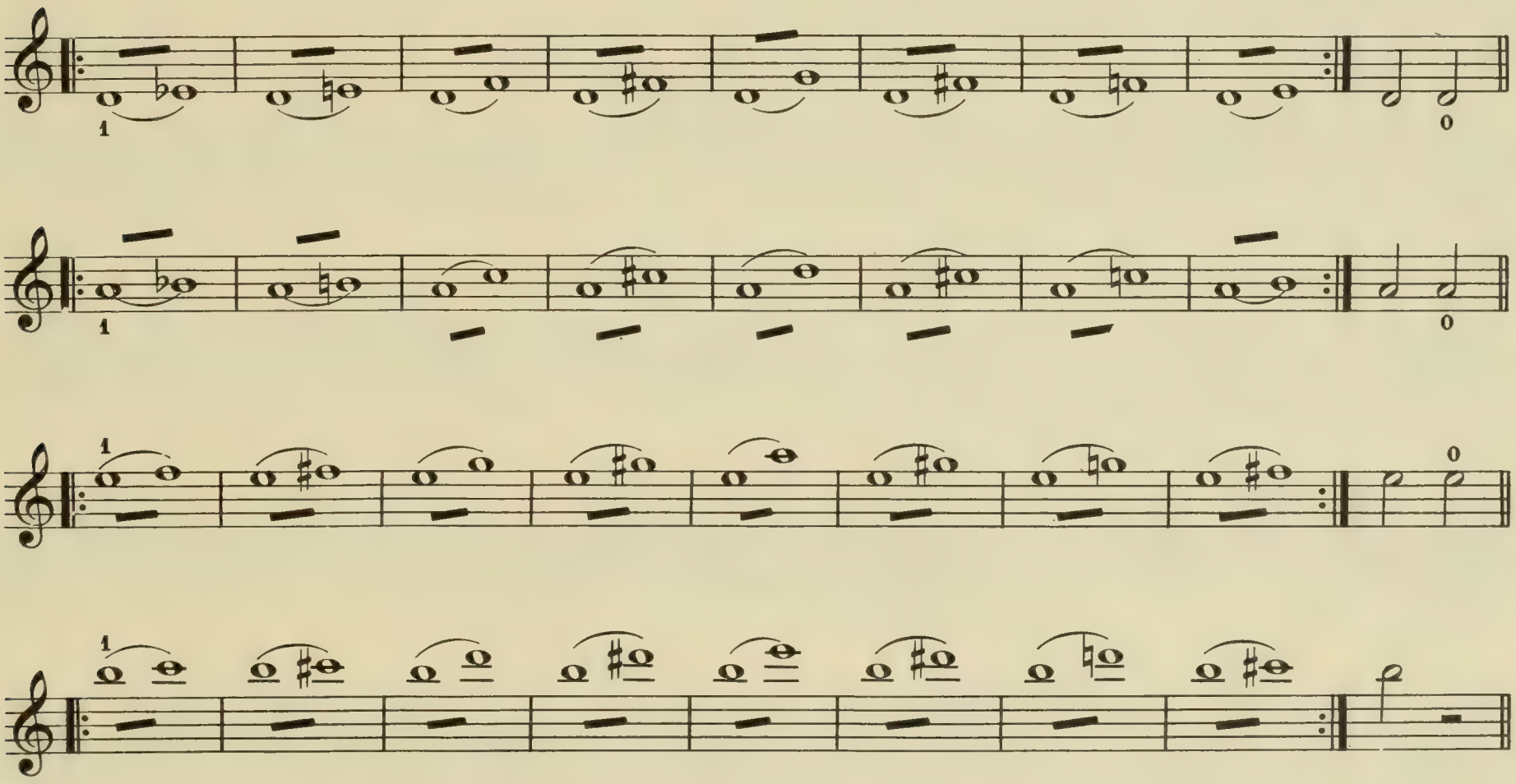
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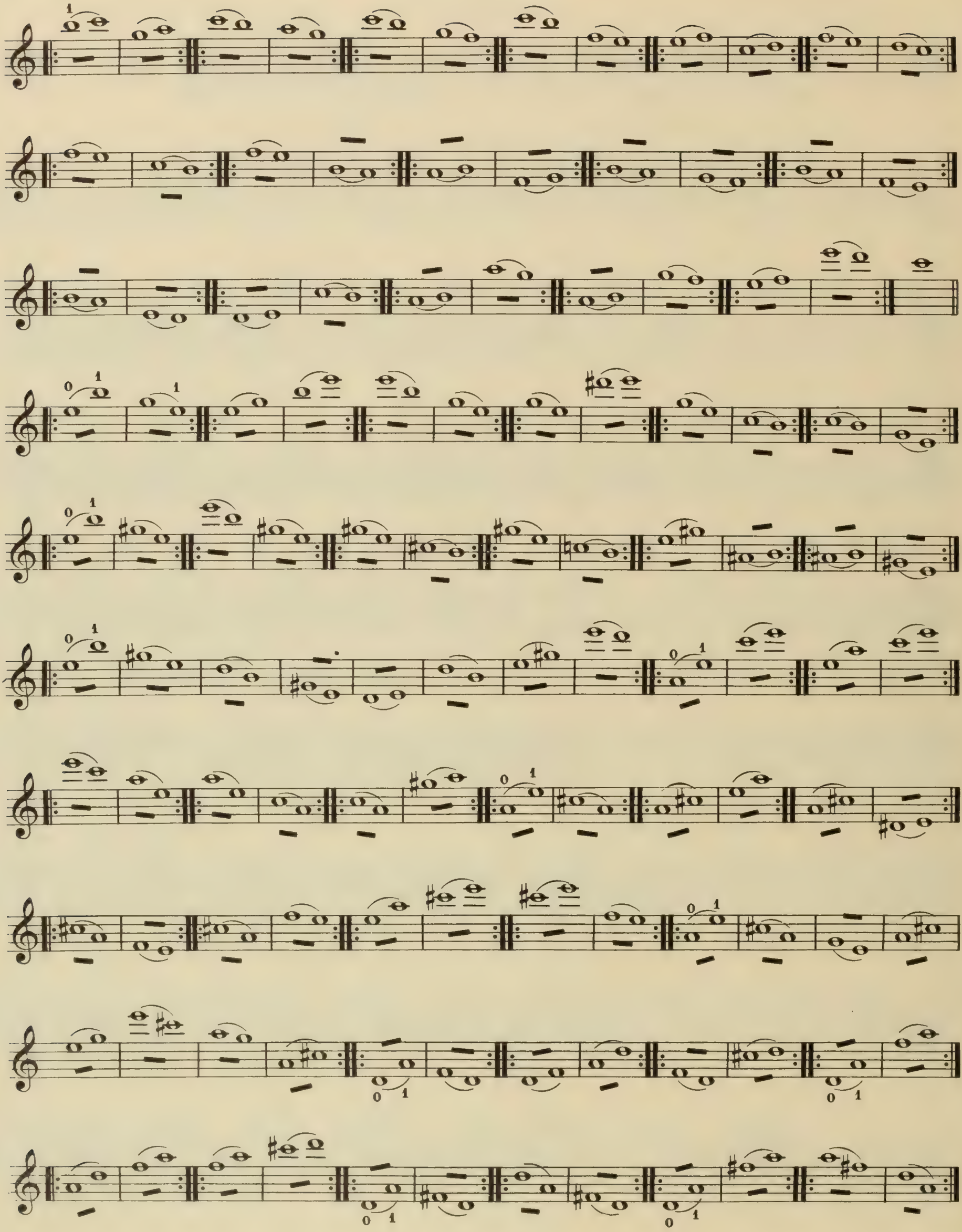
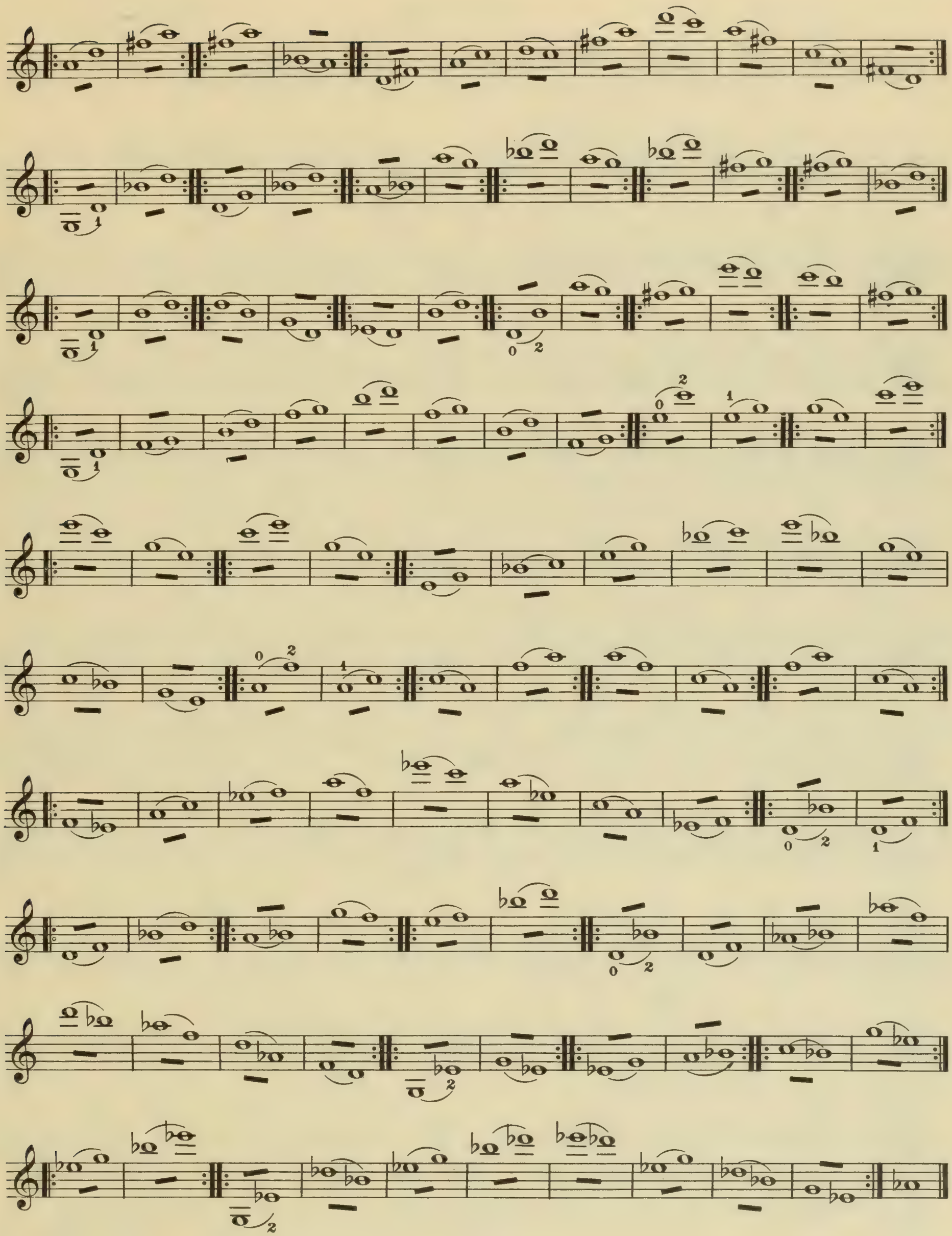


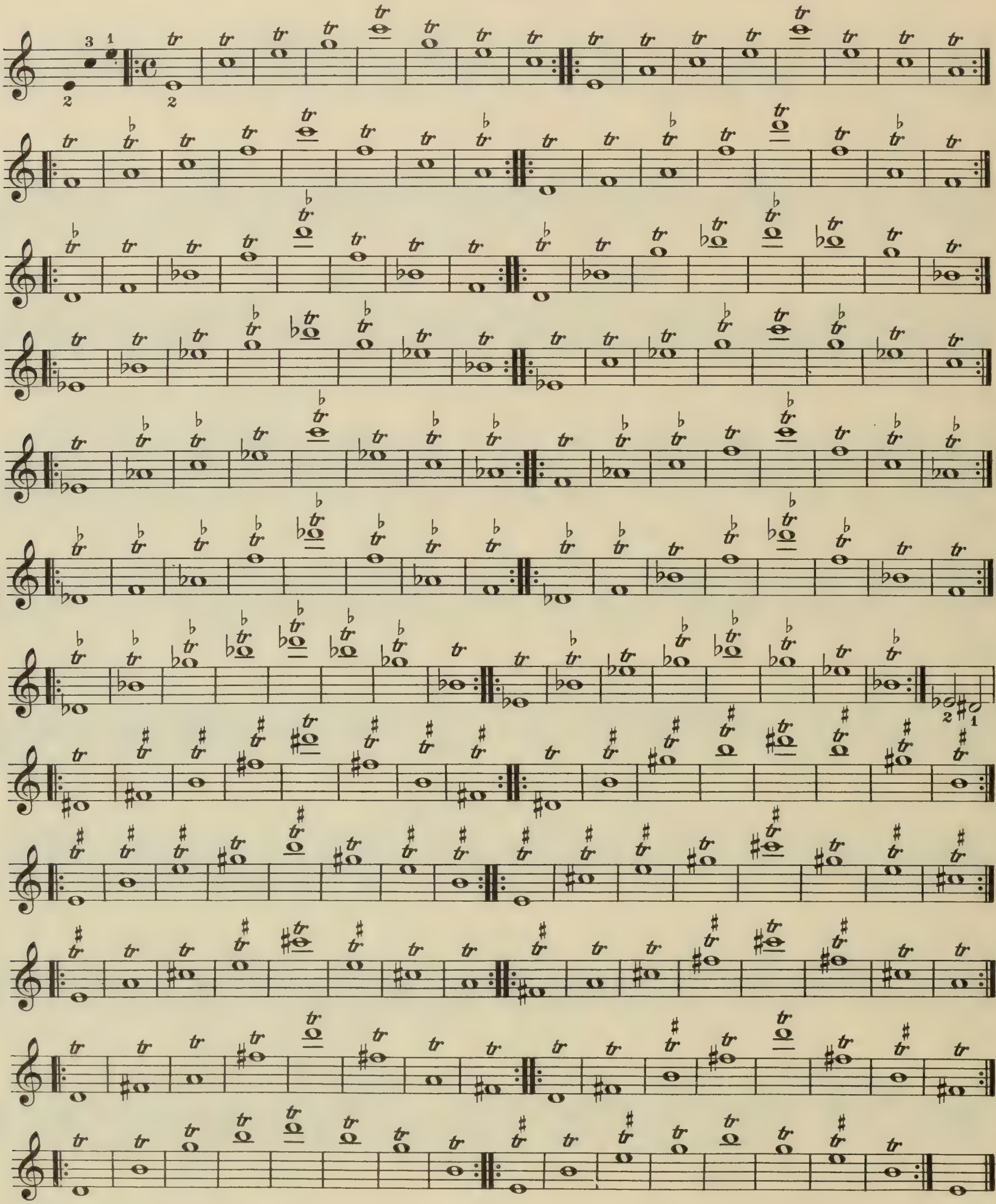


6

4ª Posición

4th Position

4e Position



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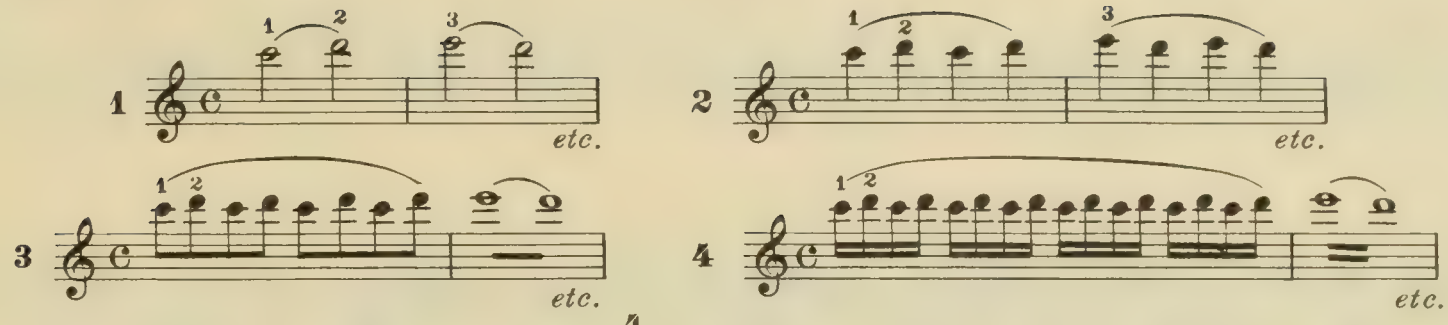

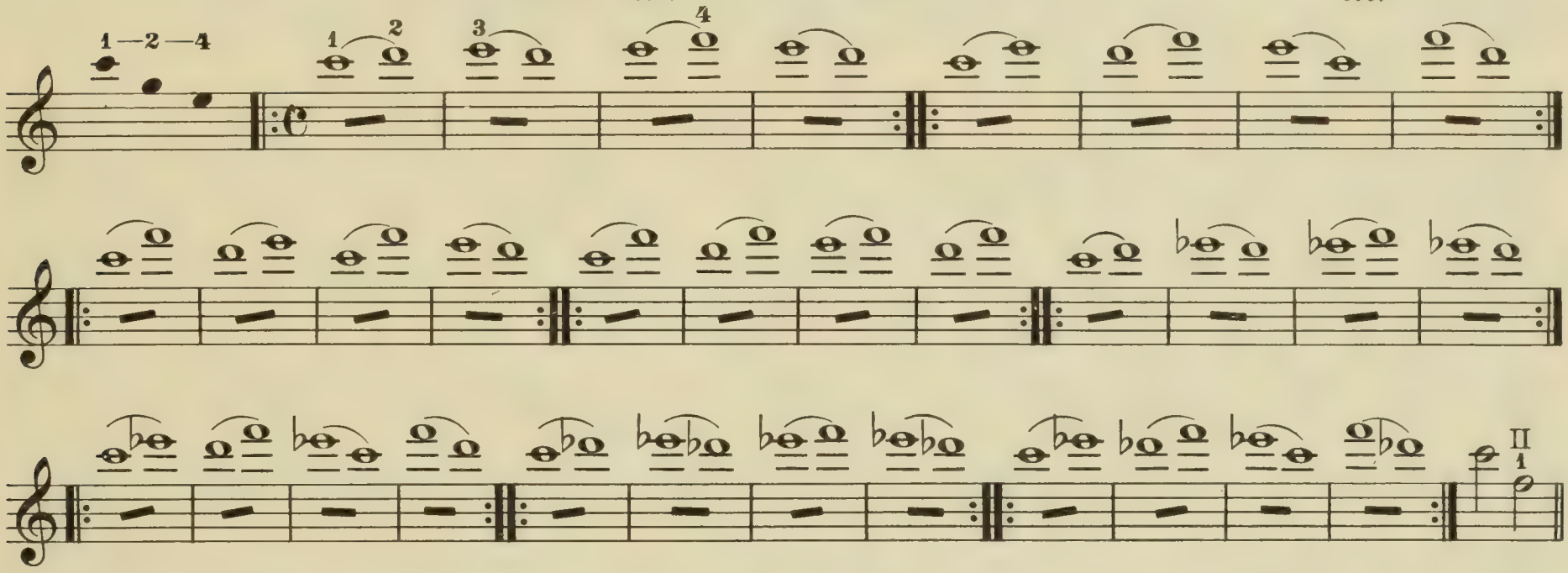

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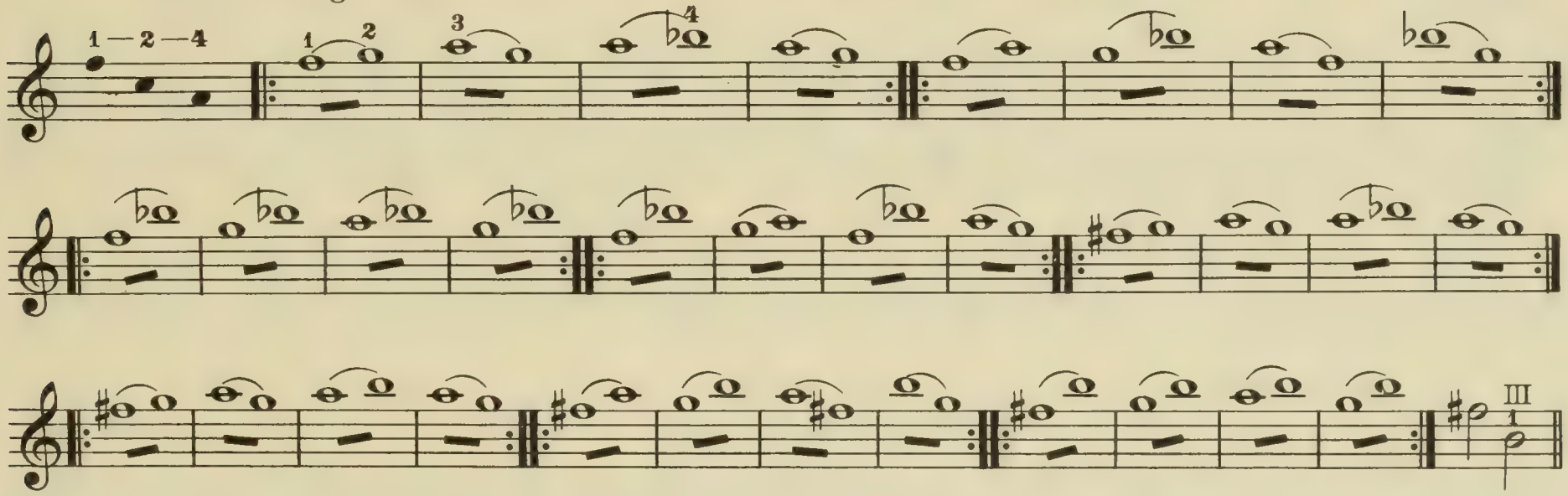

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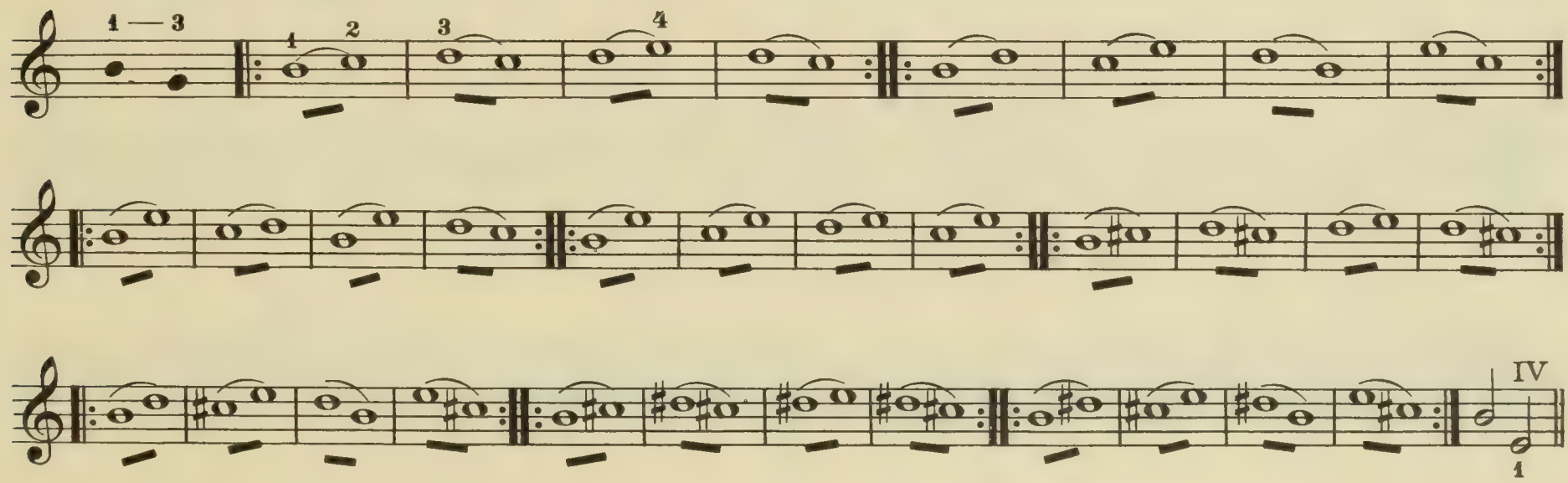
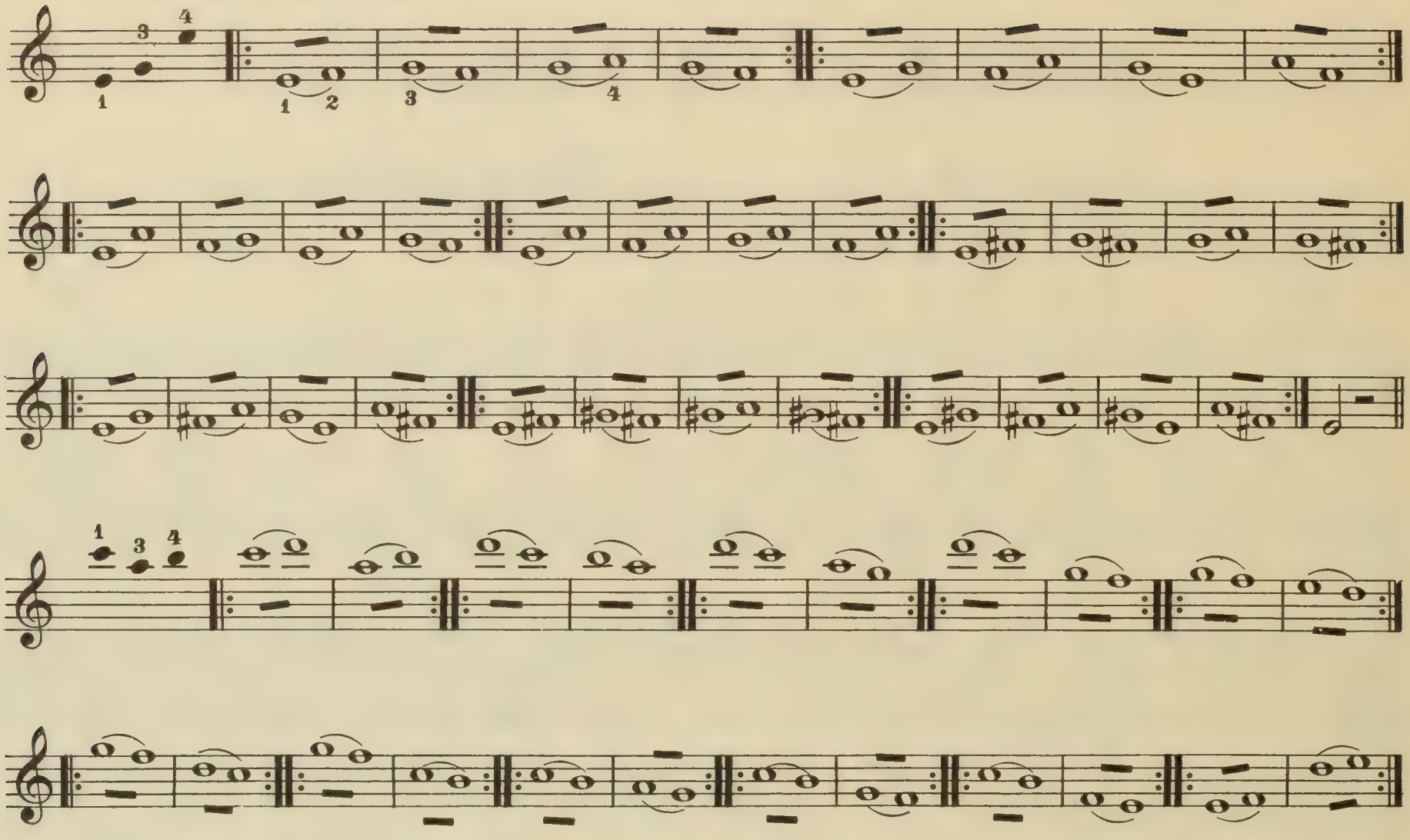
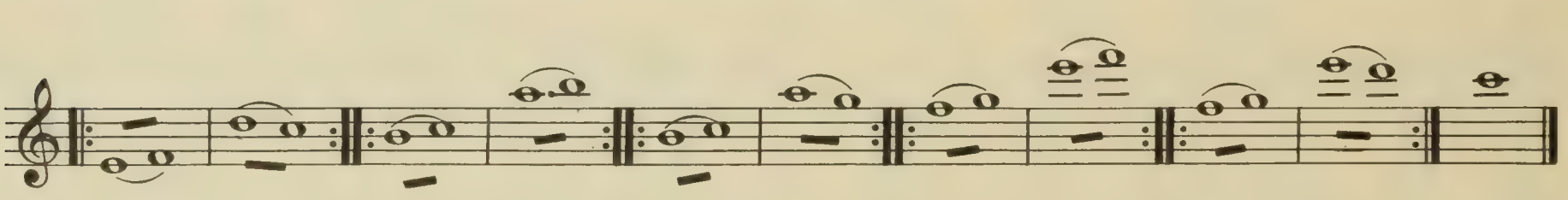


IV^a Cuerda _ String _ Corde

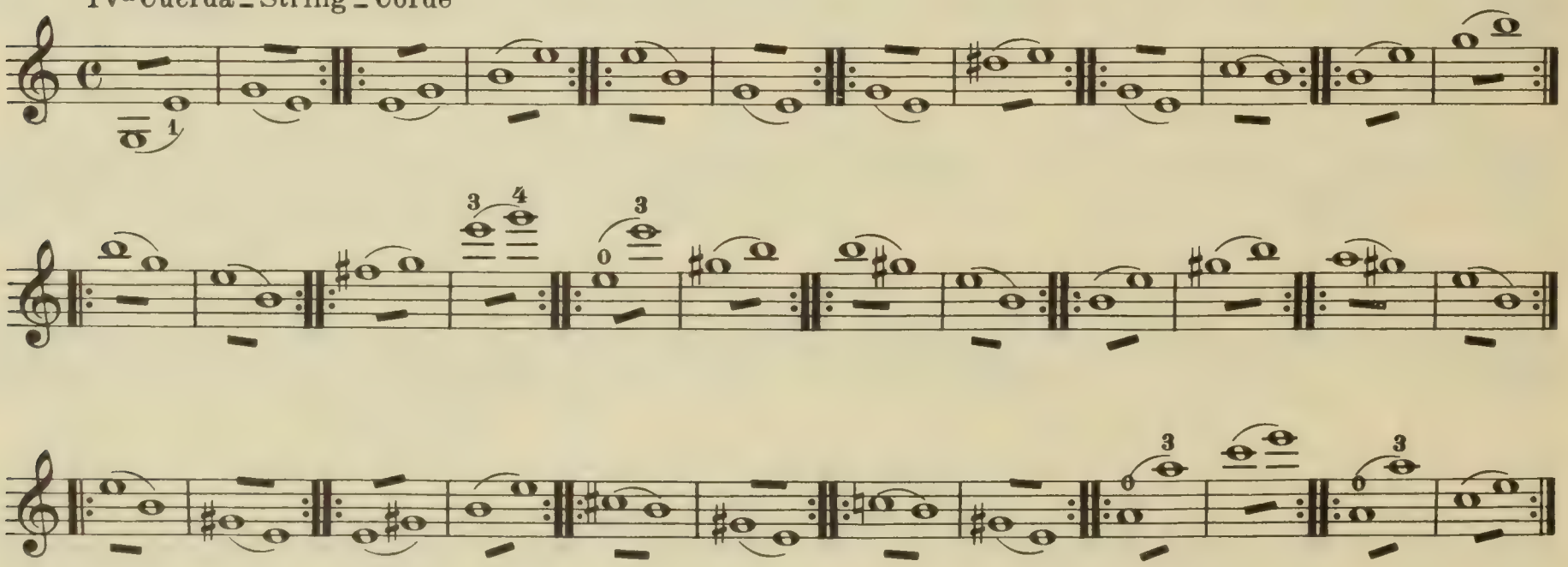


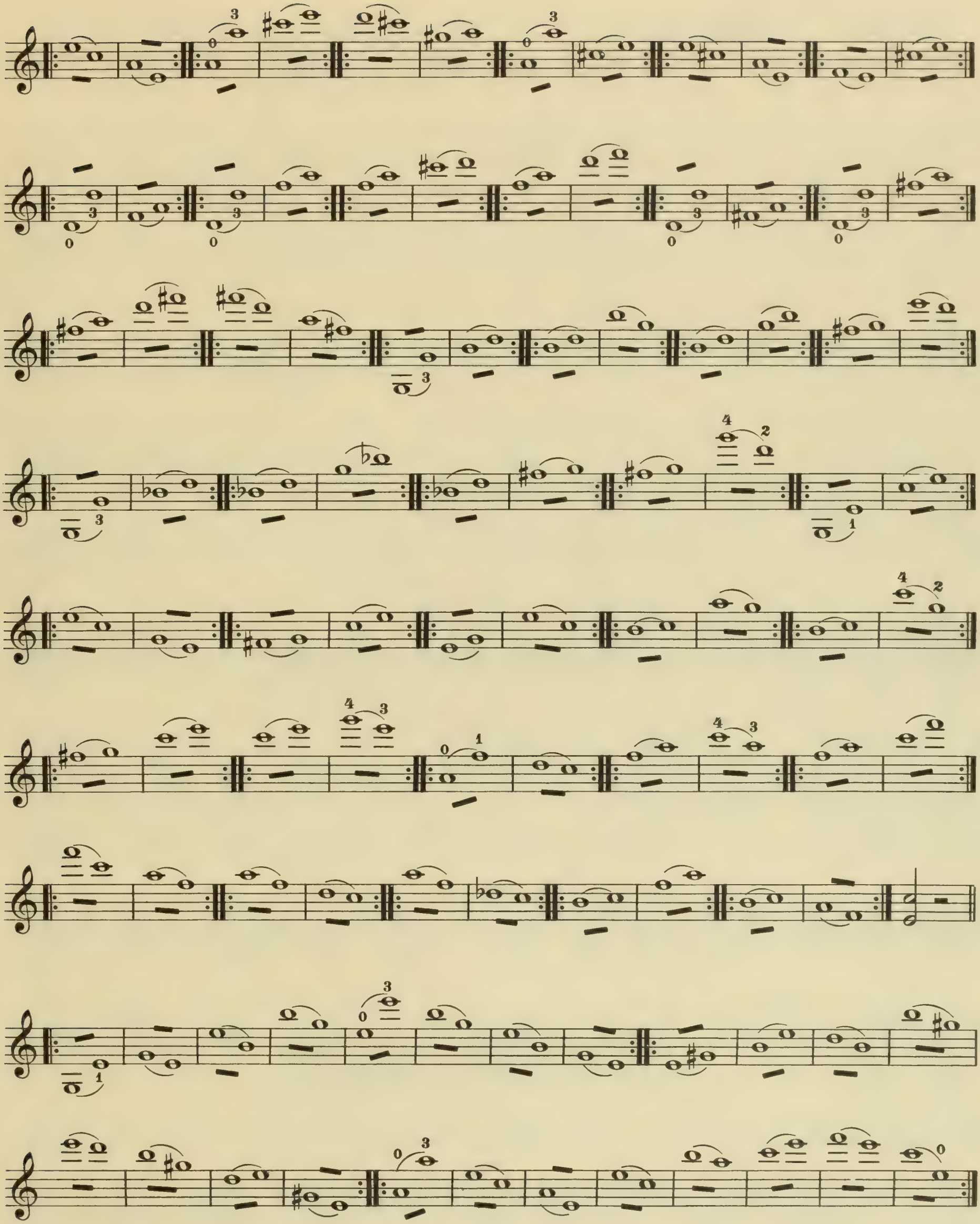


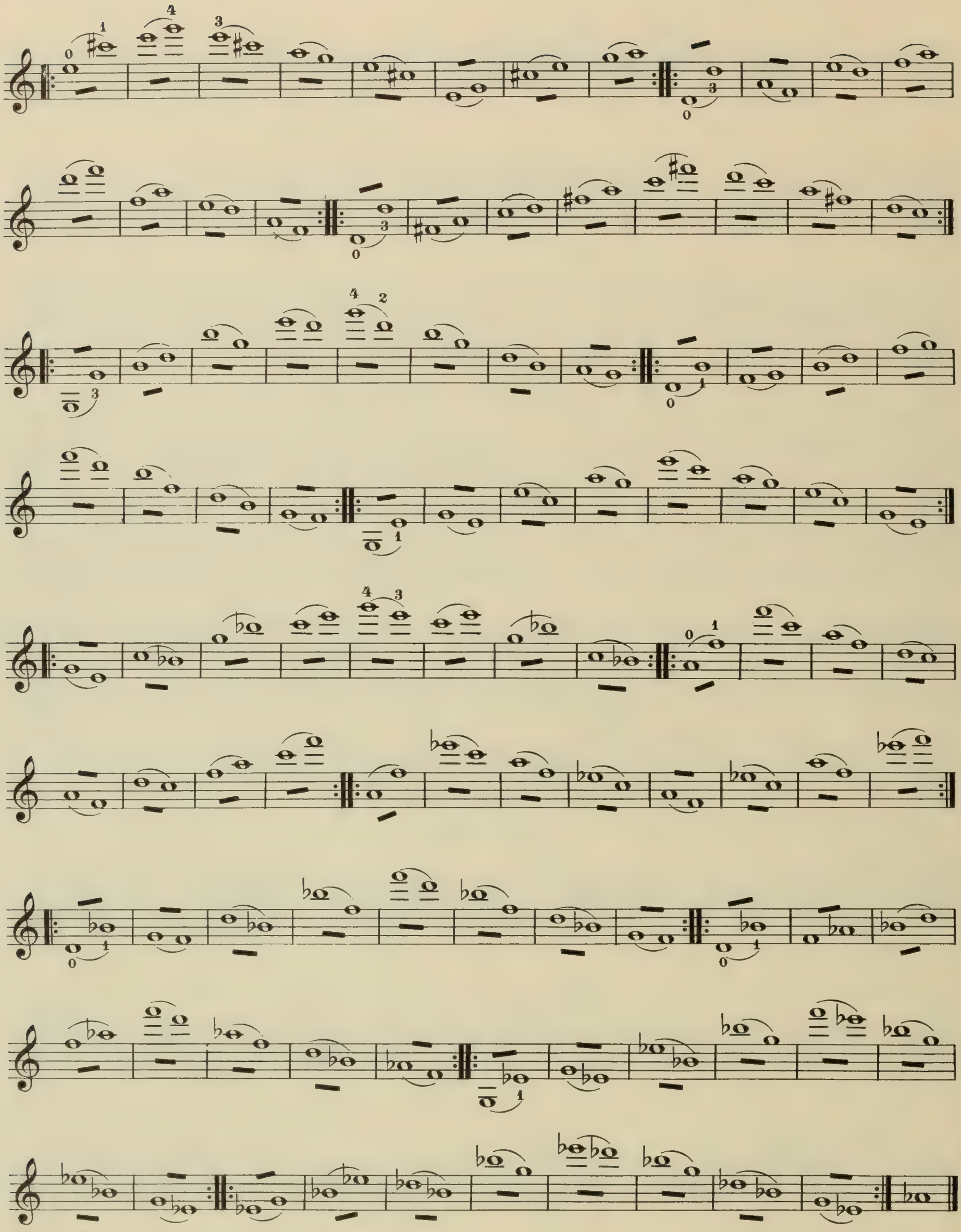
8

5ª Posición | 5th Position | 5^e Position

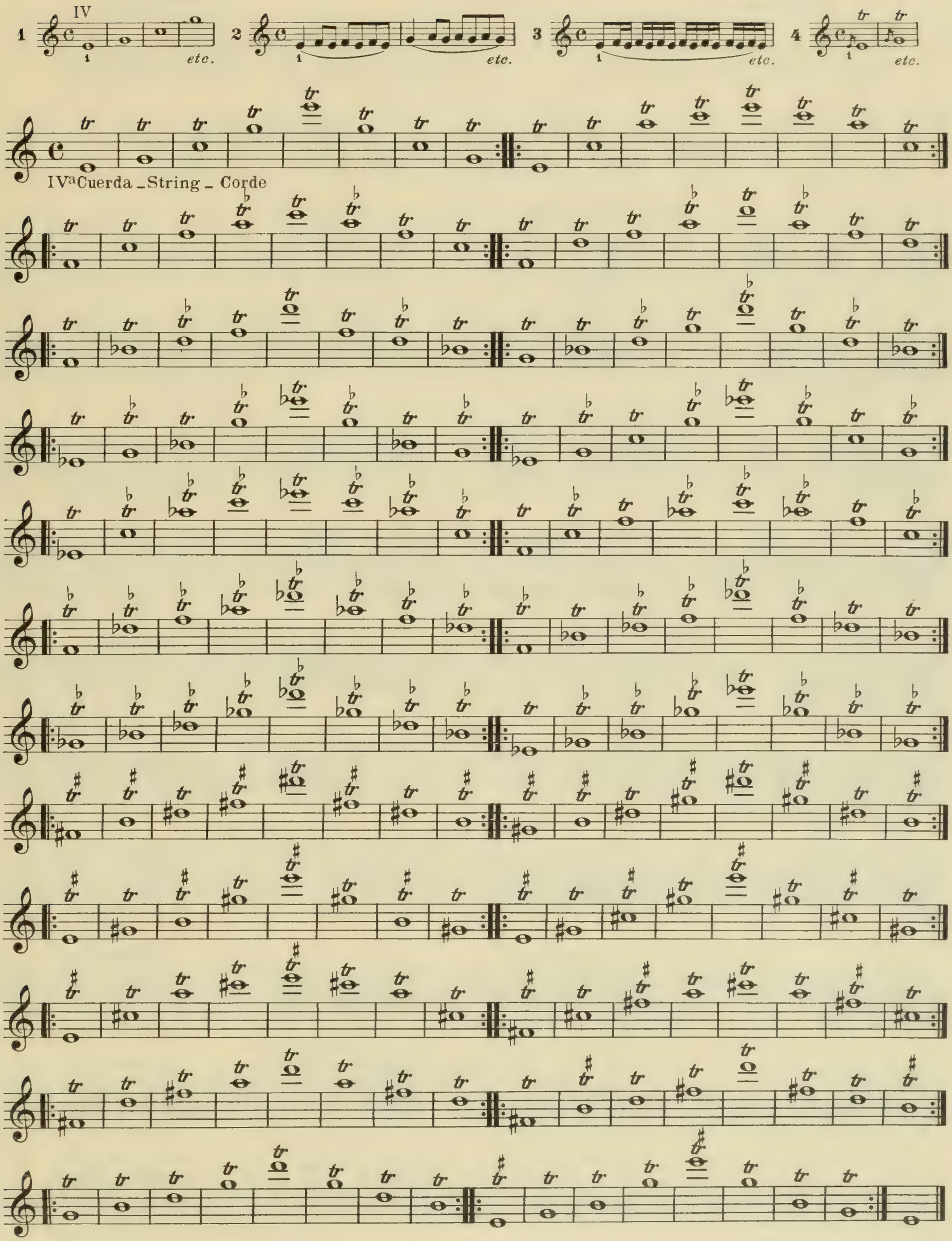
IV^a Cuerda _ String _ Corde







5ª Posición | 5th Position | 5e Position



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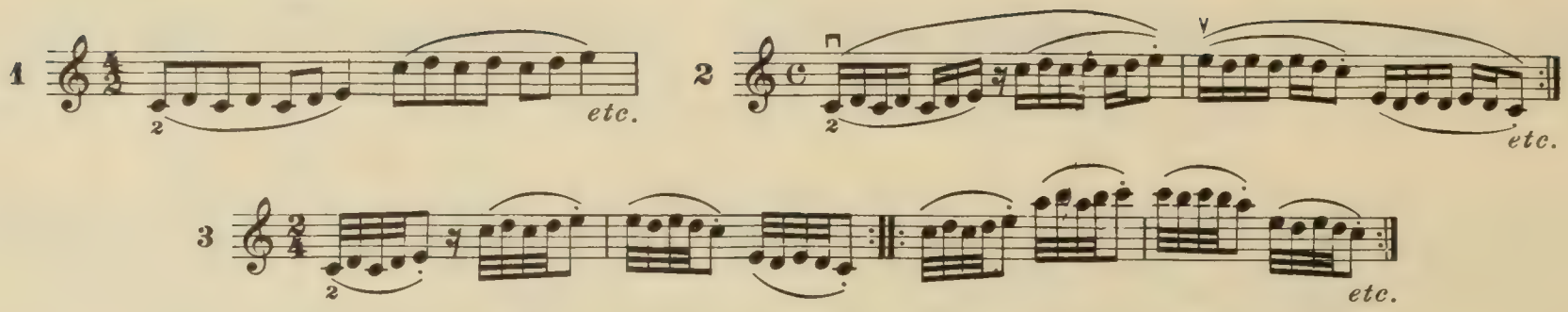
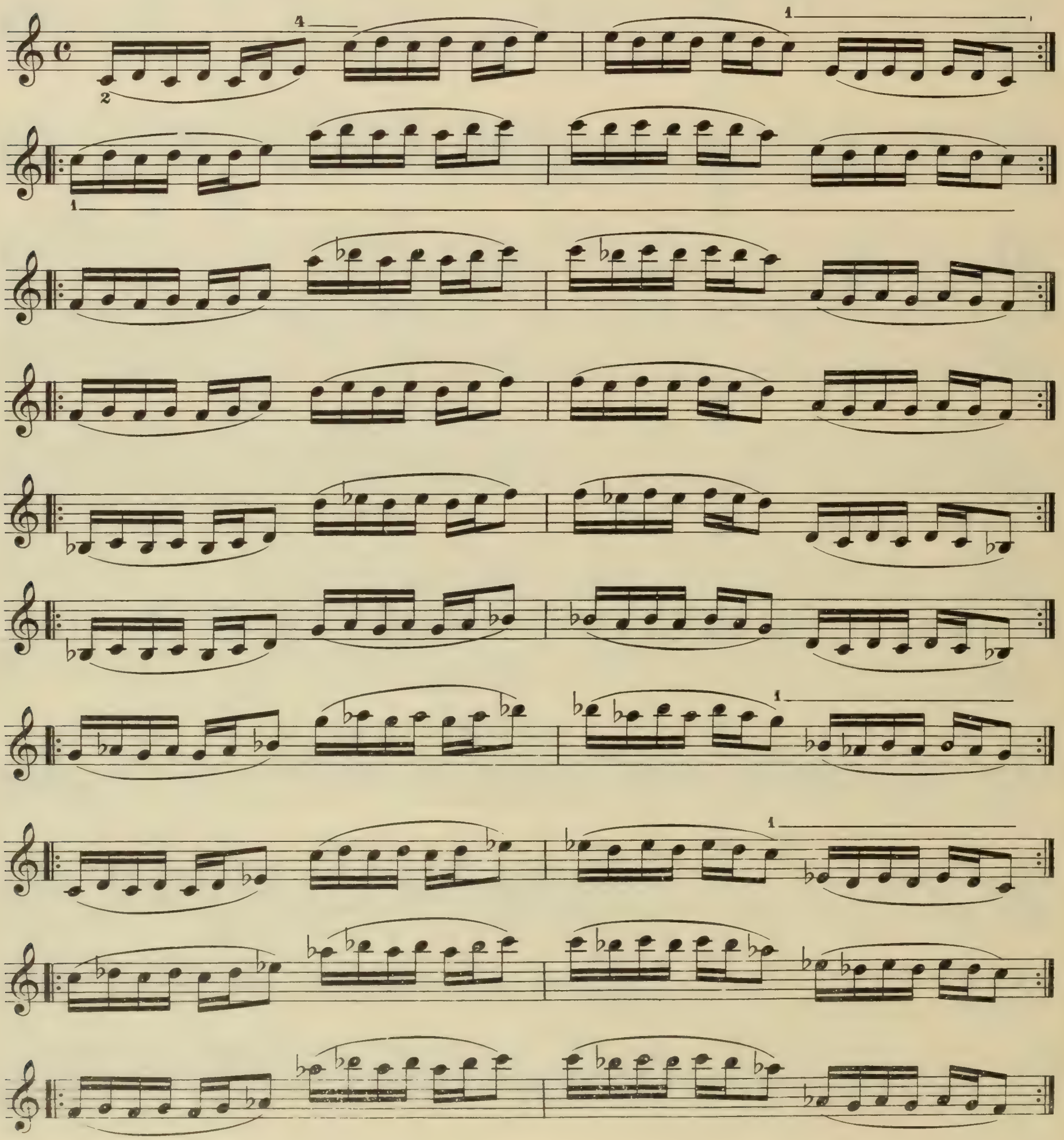
2ª Posición | 2d Position | 2e Position





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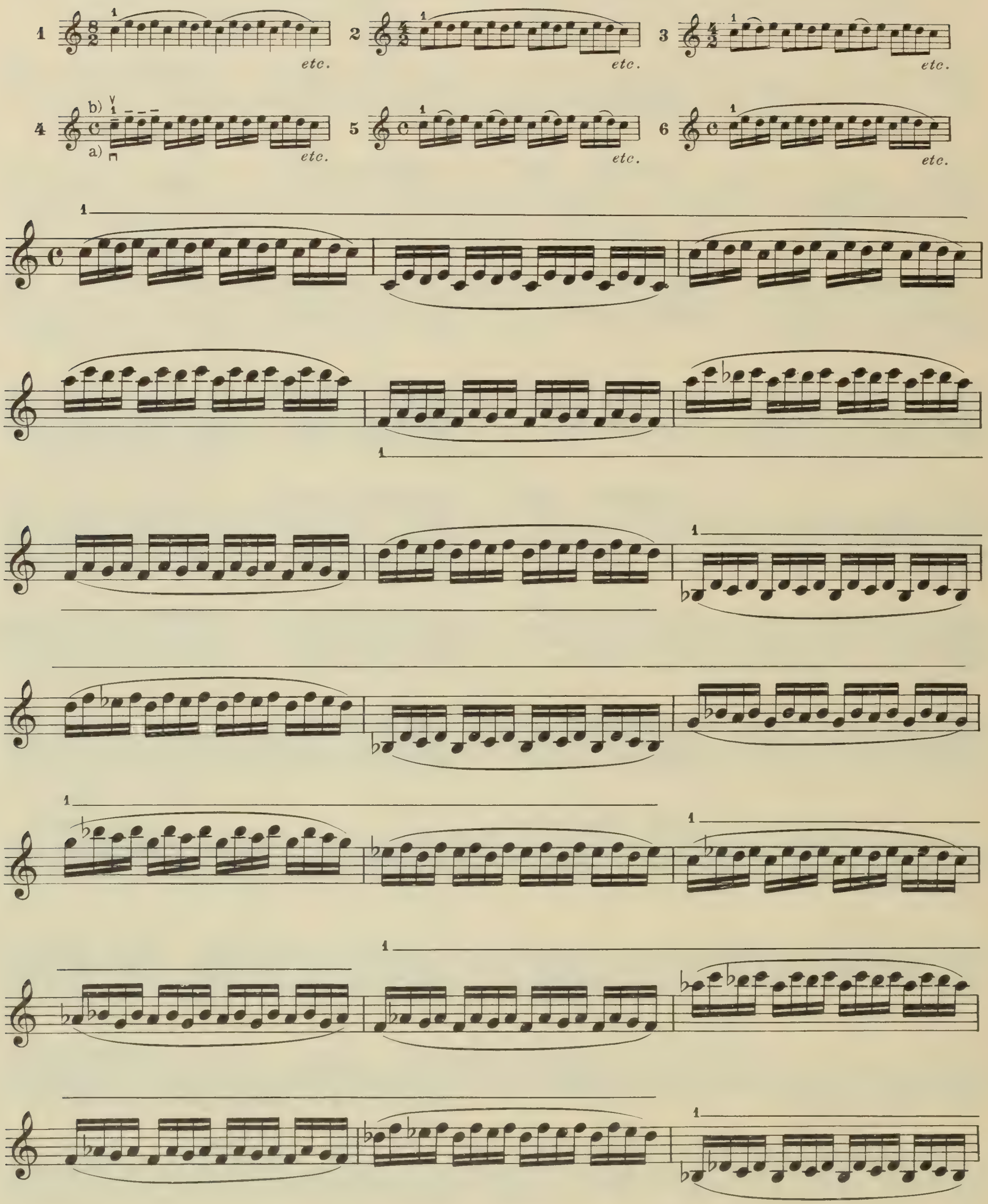
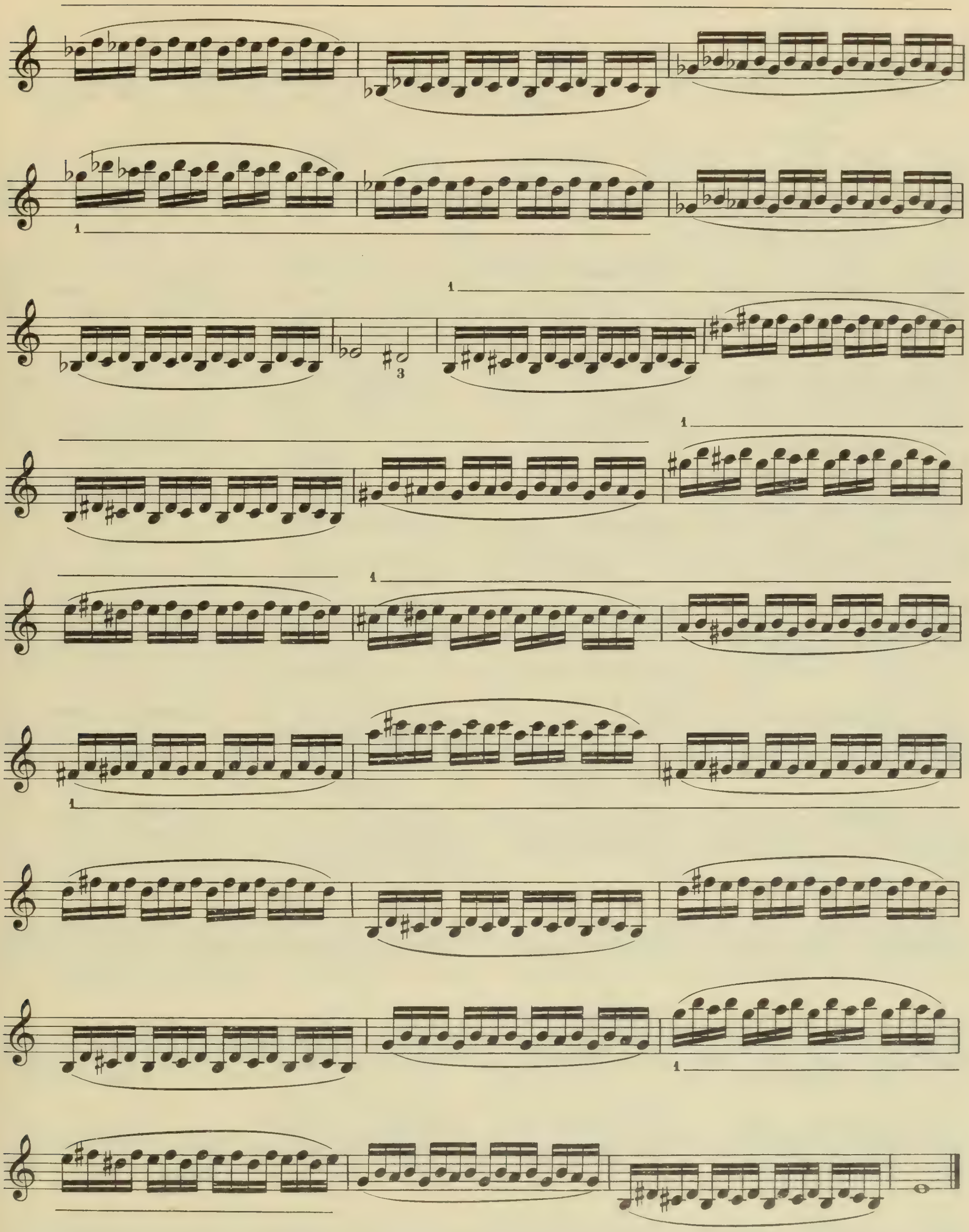
11

2ª Posición | 2d Position | 2e Position





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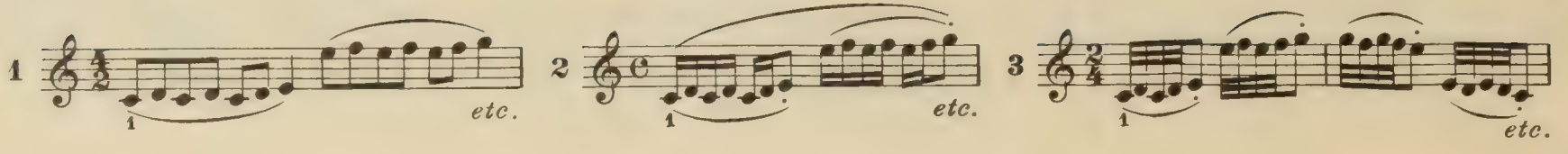
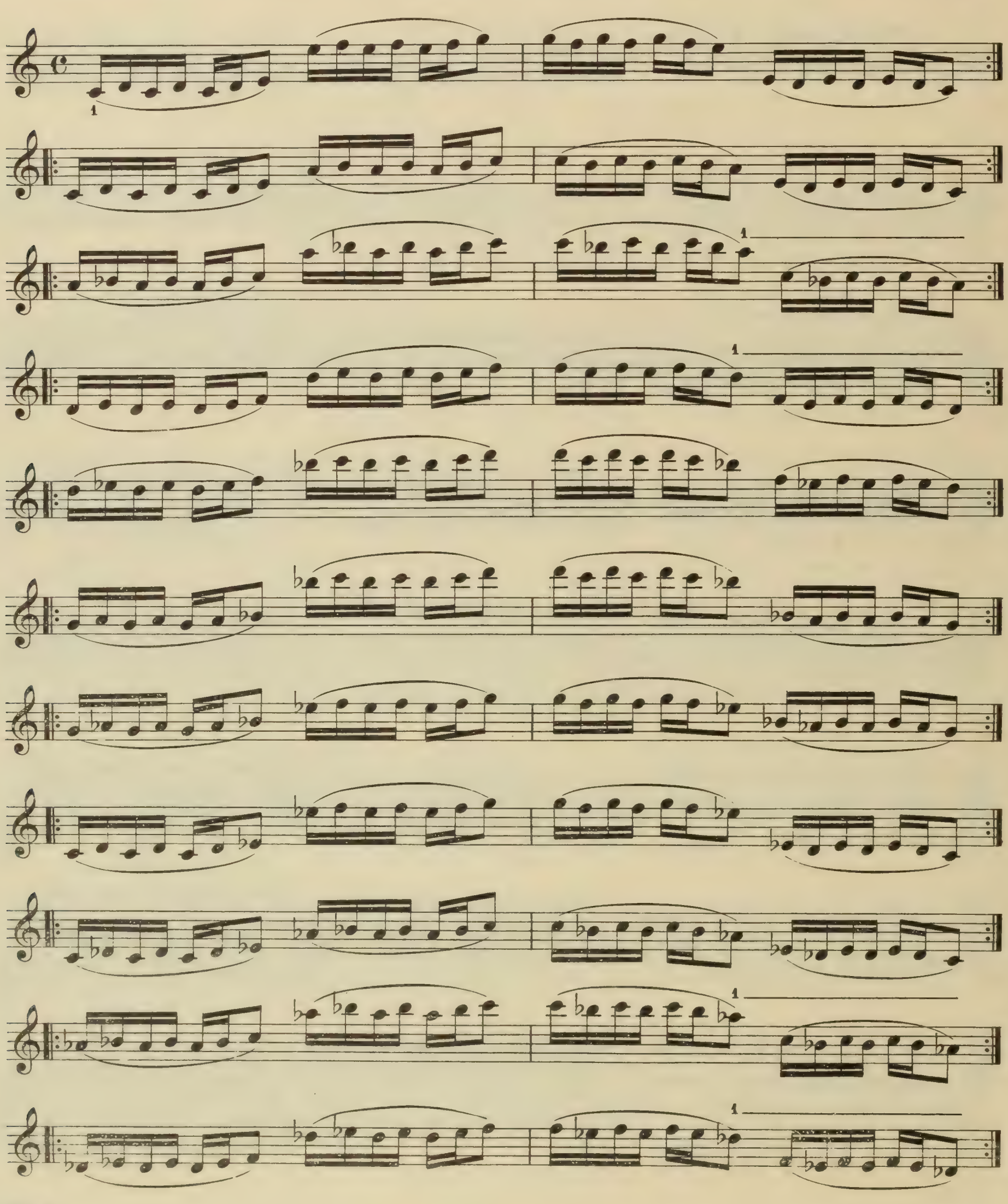
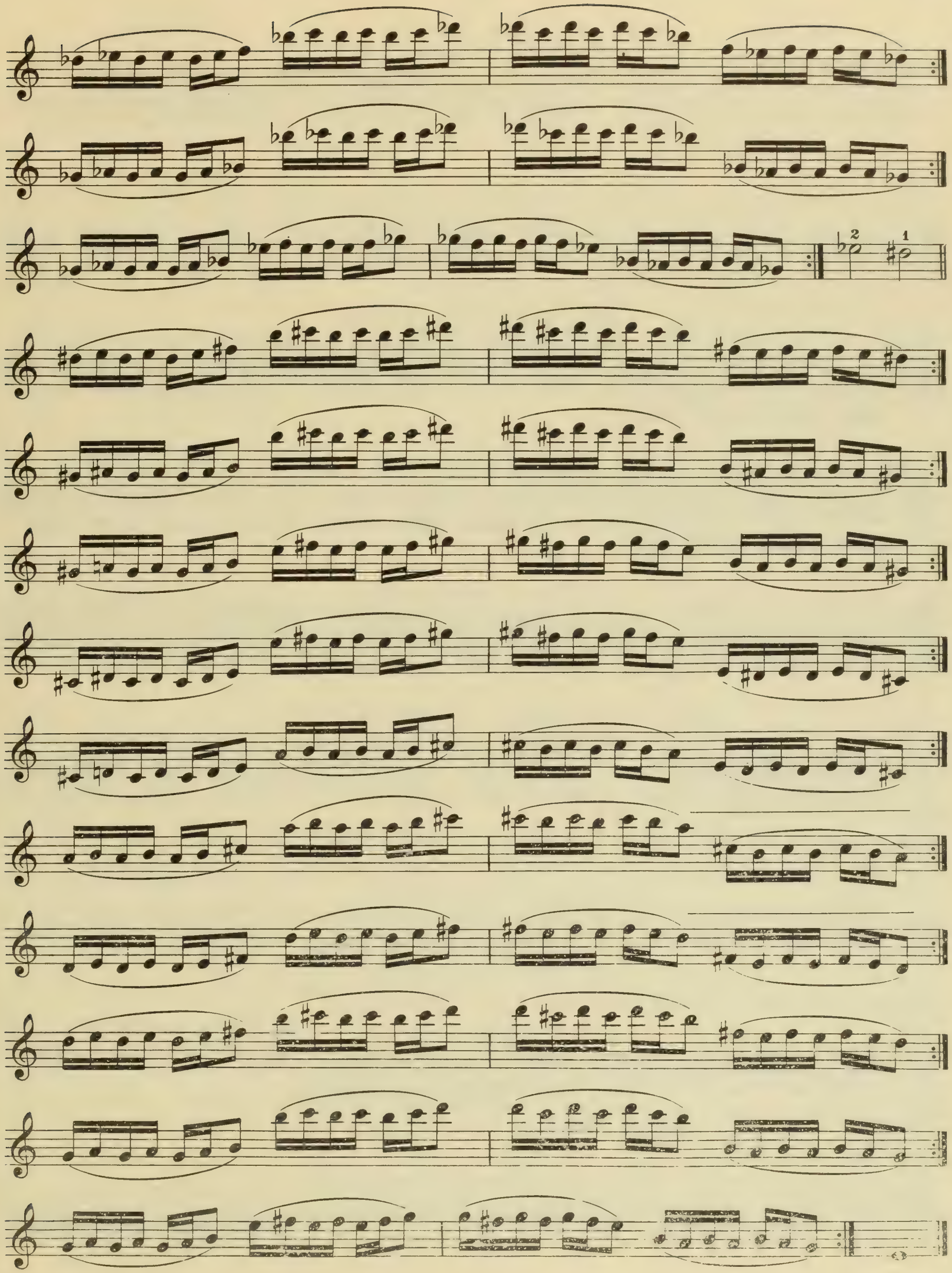




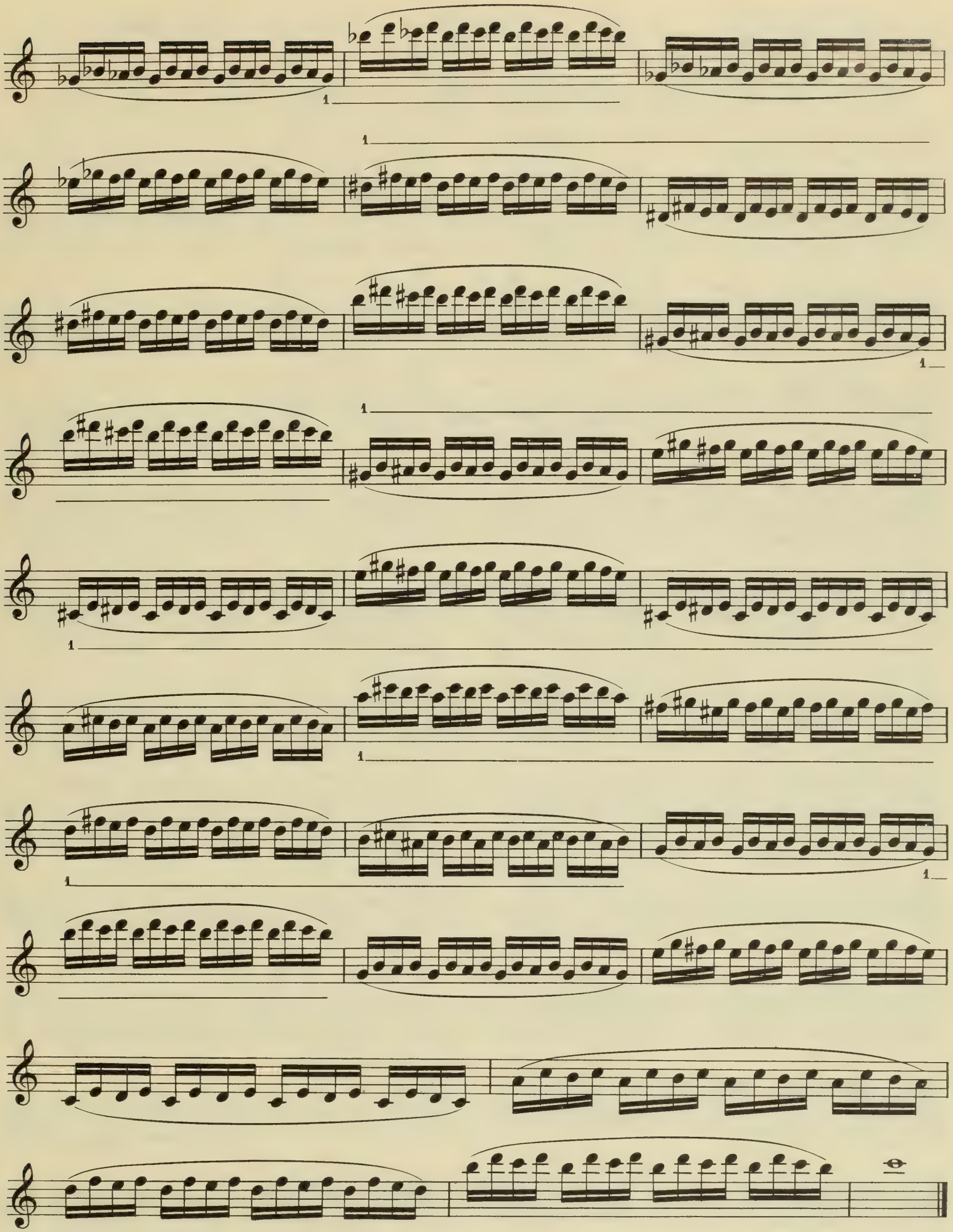

2
1

13

3ª Posición | **3d Position** | **3e Position**

1 2 3

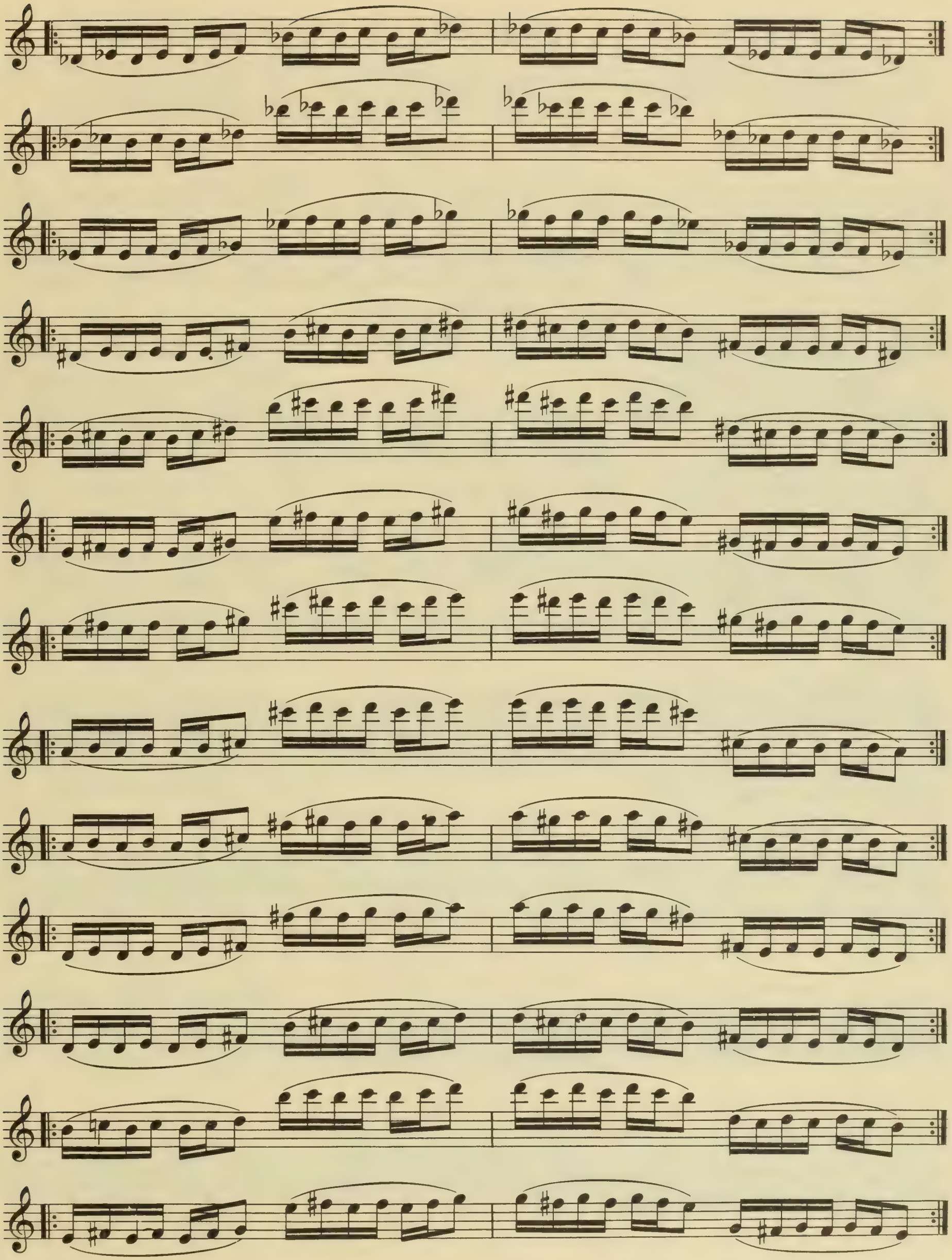
etc. *etc.* *etc.*



14

4ª Posición | 4th Position | 4e Position

1 2 3 etc. etc. etc.

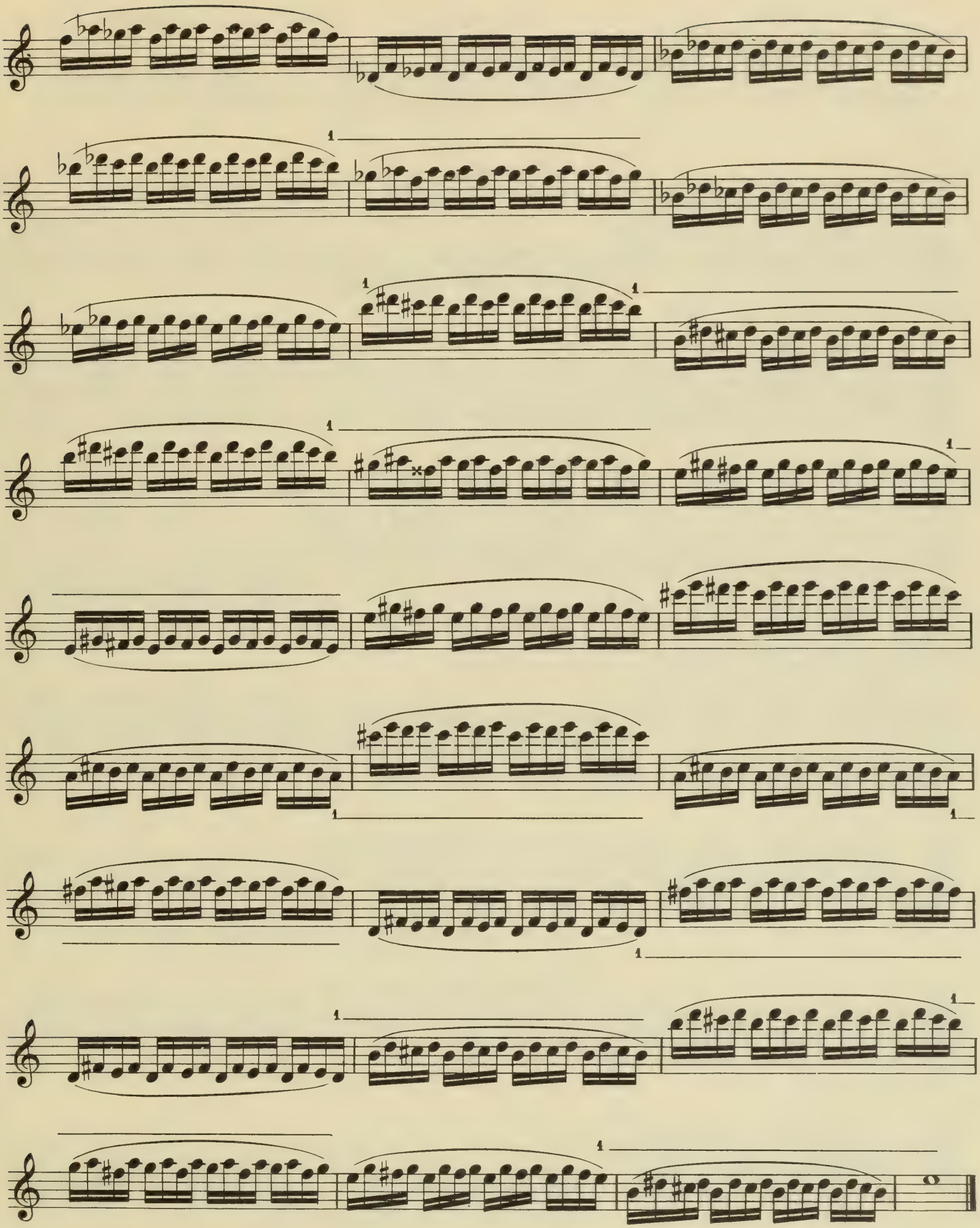


15

4ª Posición | 4th Position | 4e Position

1 2 3

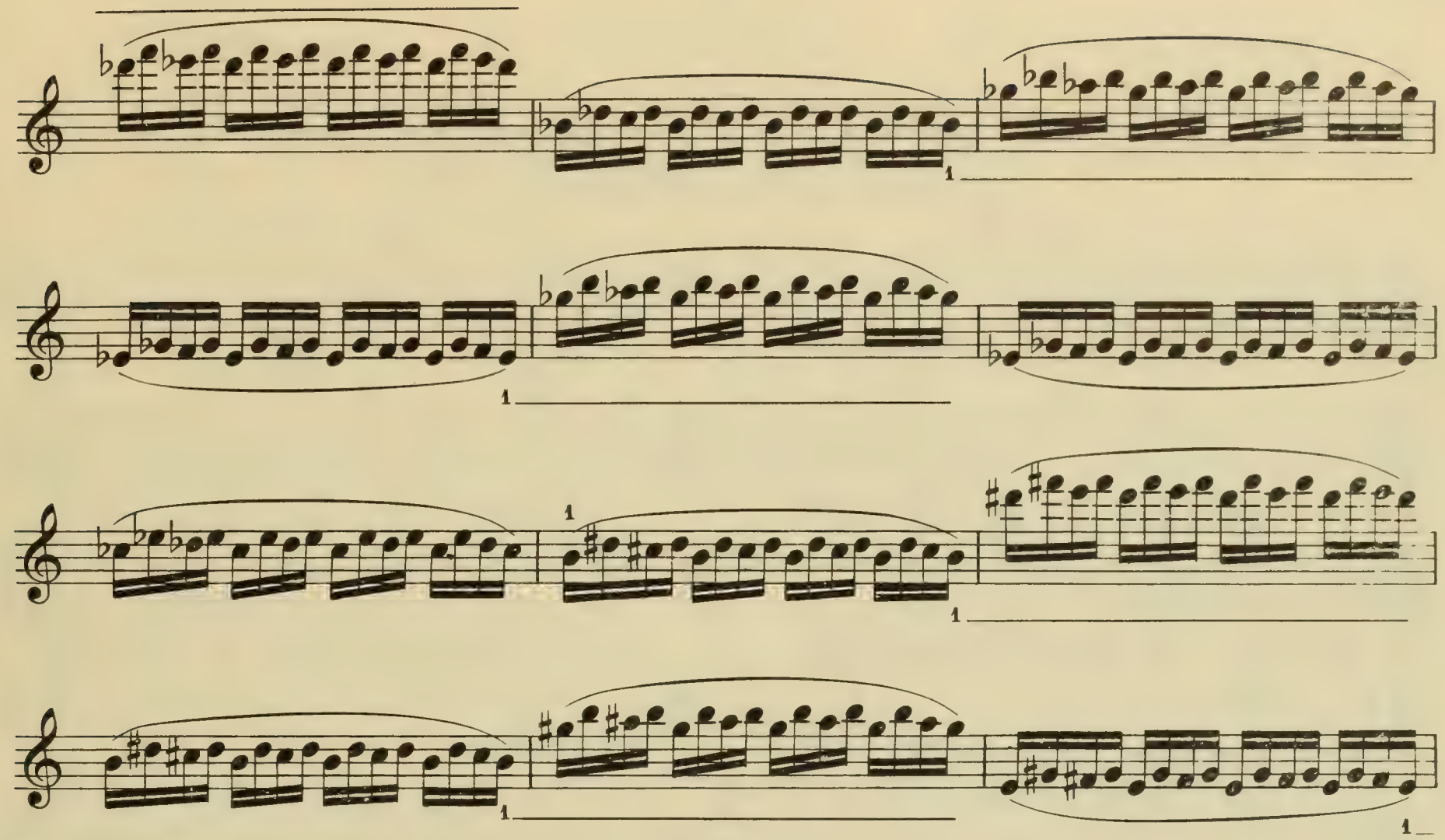
etc. etc. etc.

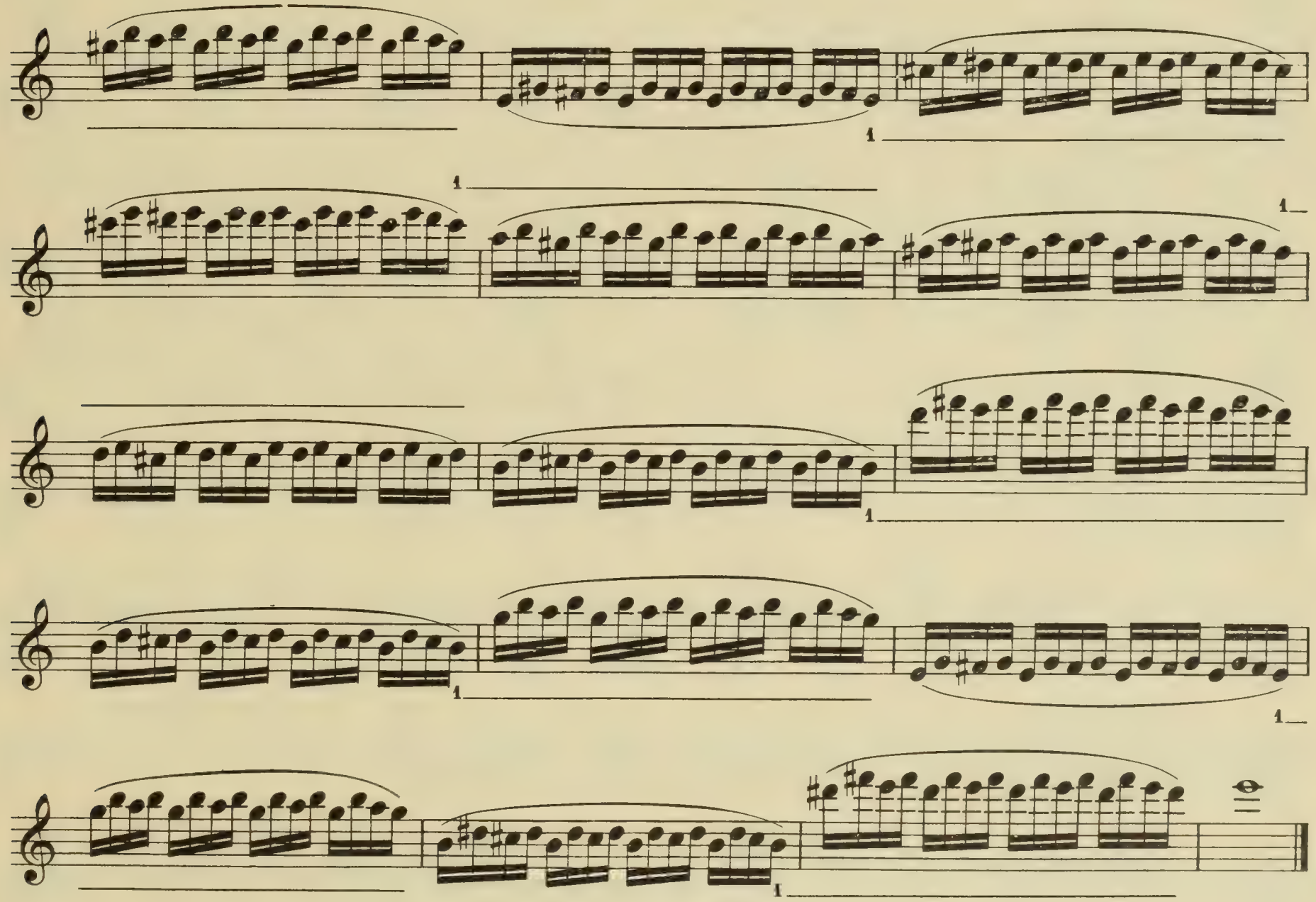


16

5ª Posición | 5th Position | 5e Position

1 2 3 etc. etc. etc.





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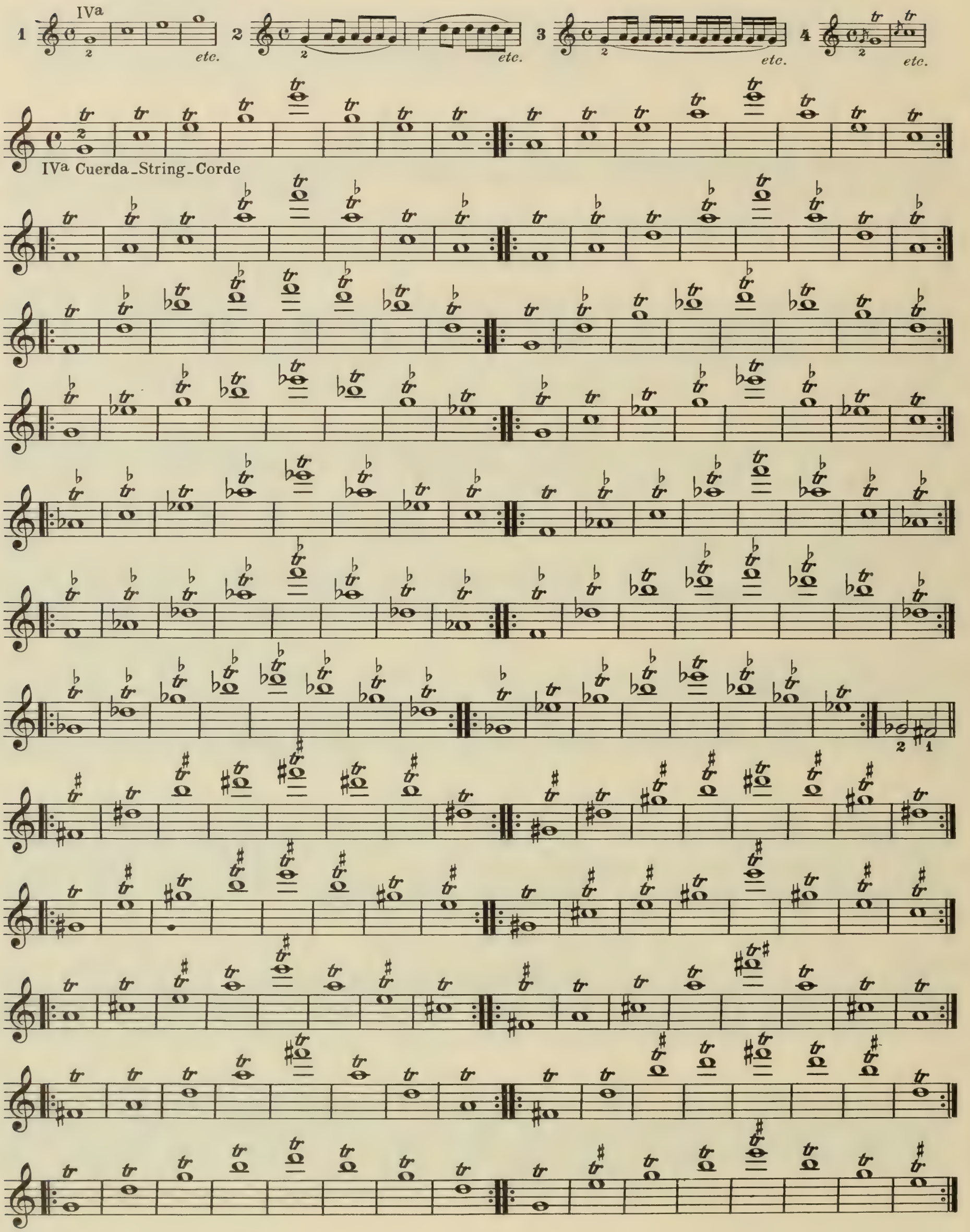
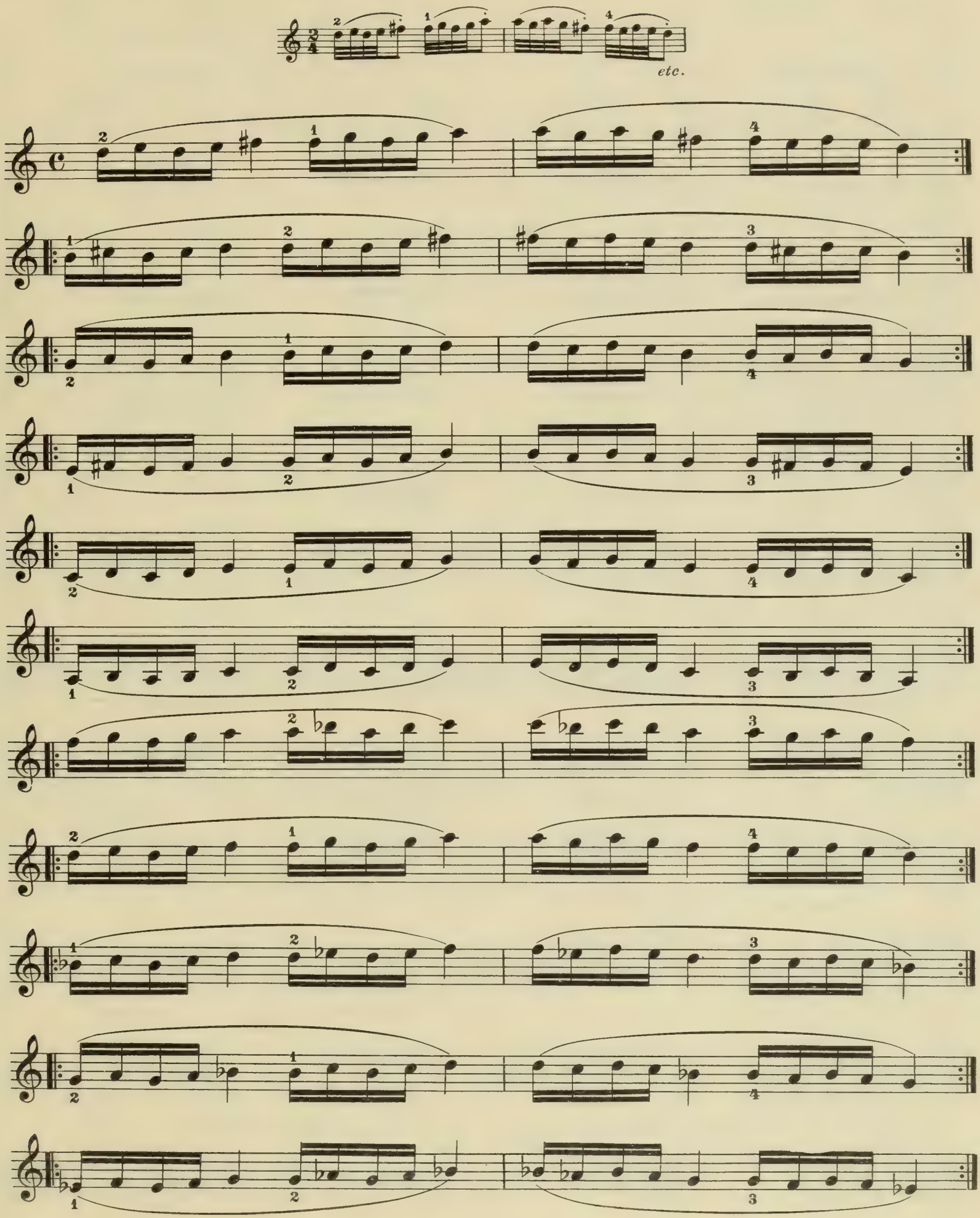
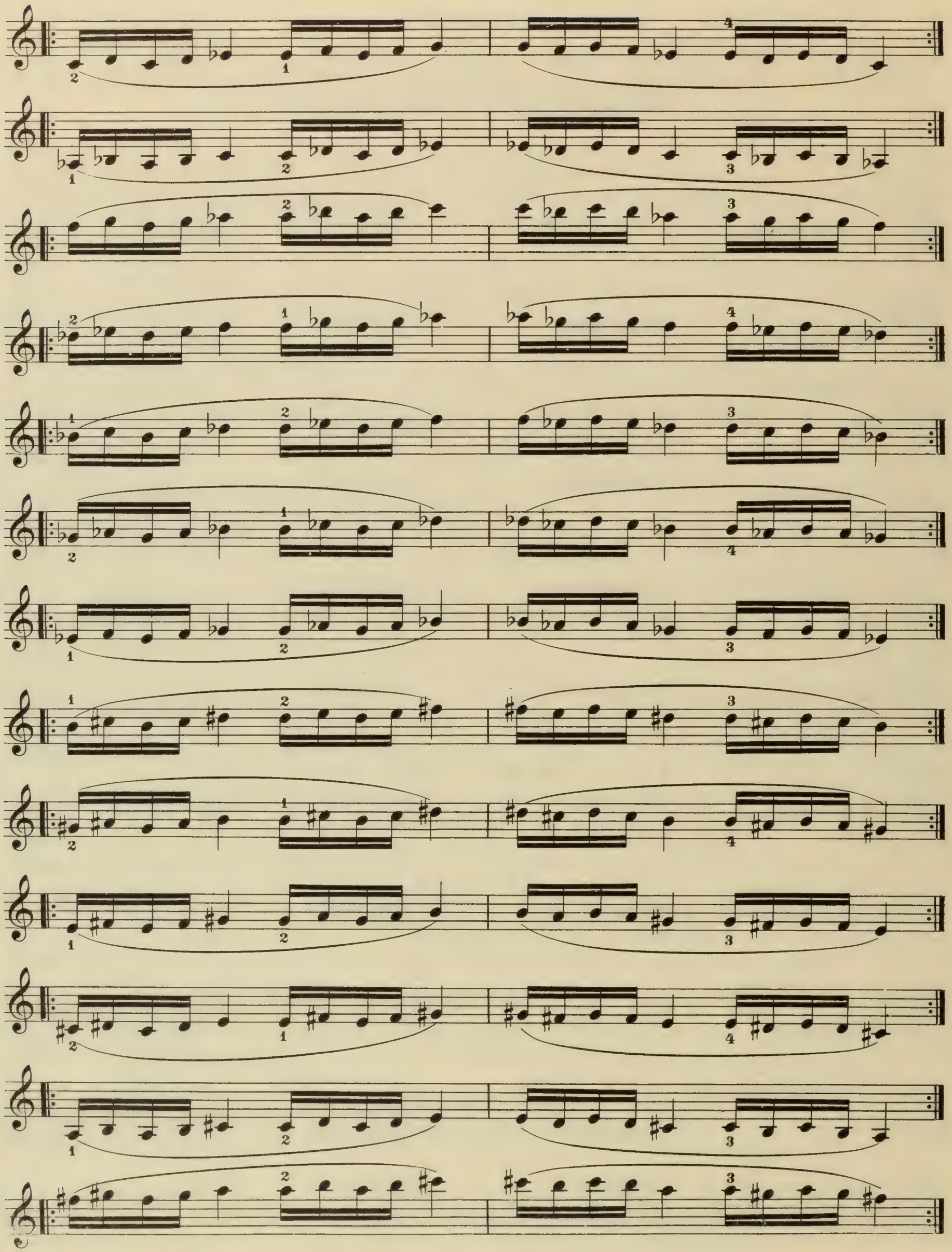
6ª Posición | 6th Position | 6e Position



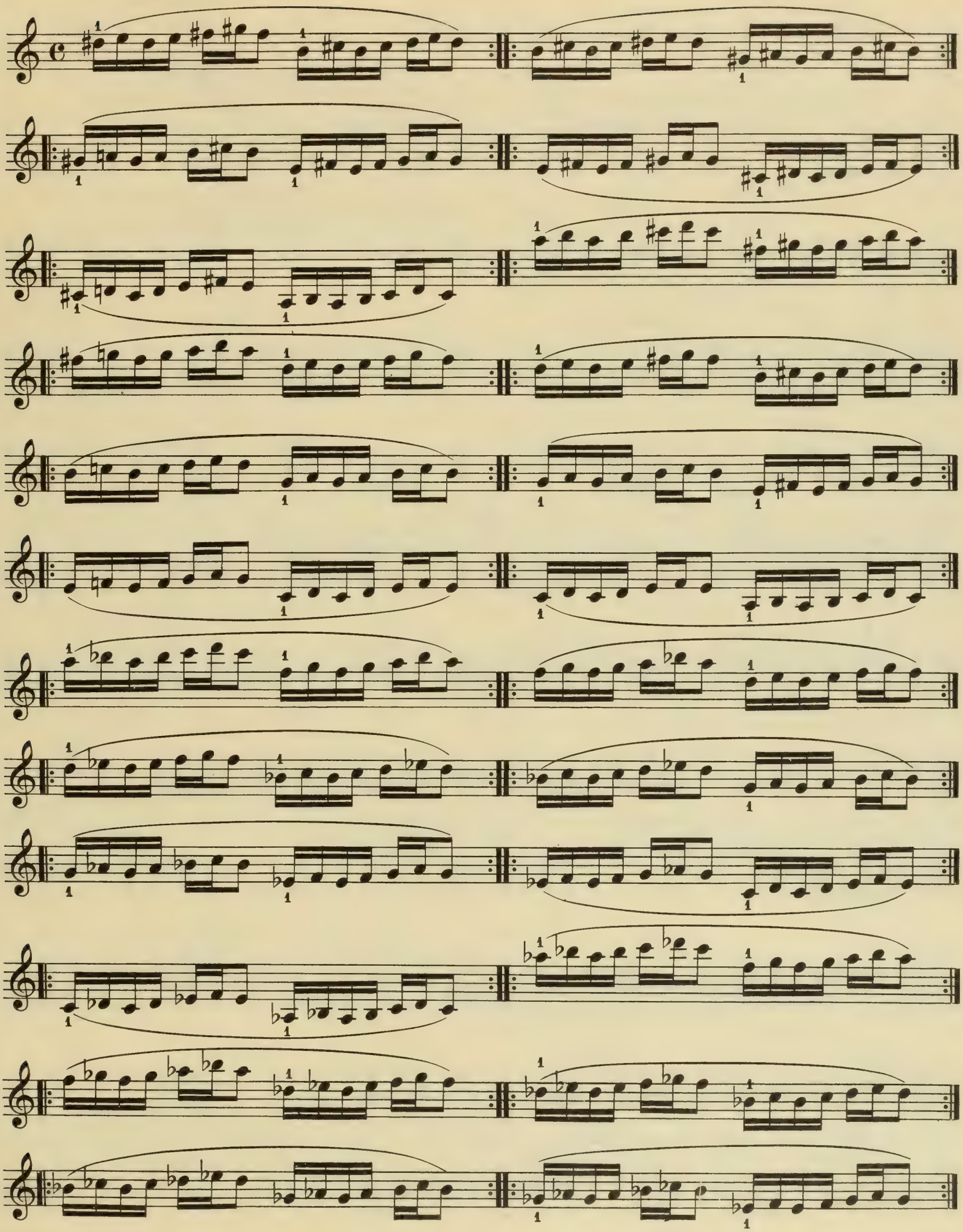
18

1ª y 2ª Posiciones | **1st and 2d positions** | **1re et 2e Positions**



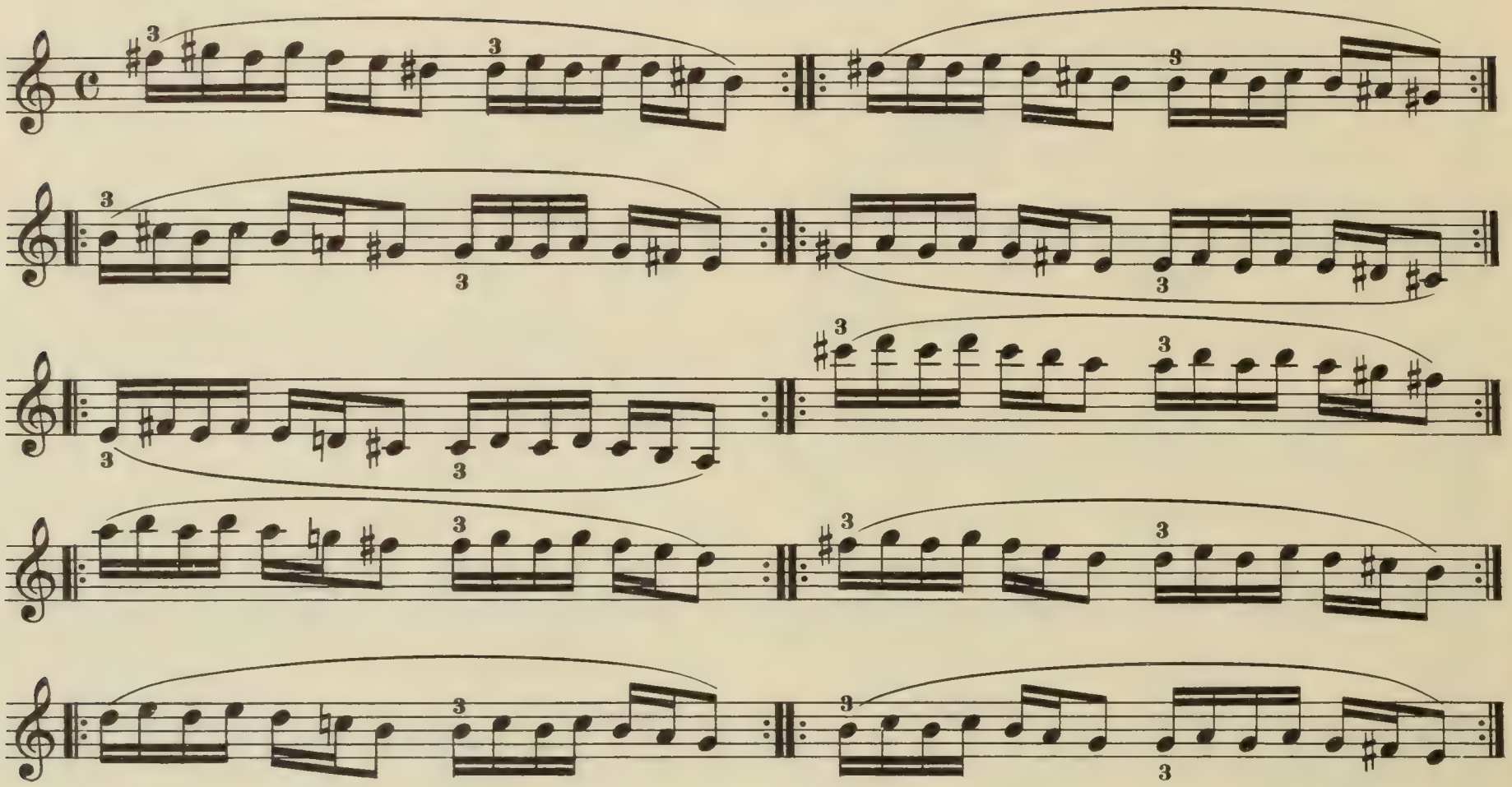


1ª y 3ª Posiciones | 1st and 3d Positions | 1re et 3e Positions



20

1ª y 3ª Posiciones | **1st and 3d Positions** | **1re et 3e Positions**



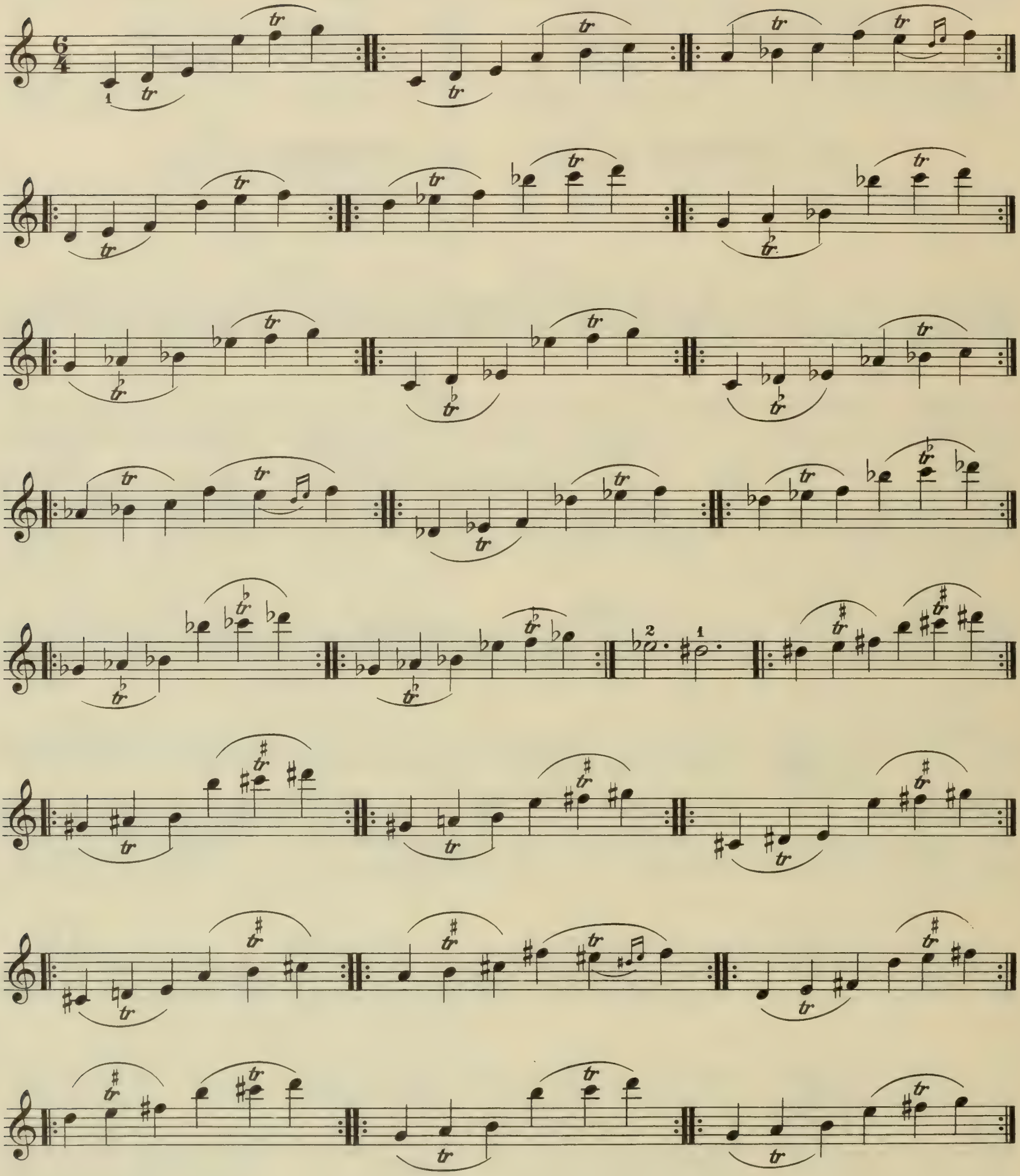
21

2ª Posición | **2d Position** | **2e Position**

1 2 3 4

22

3ª Posición | 3d Position | 3e Position

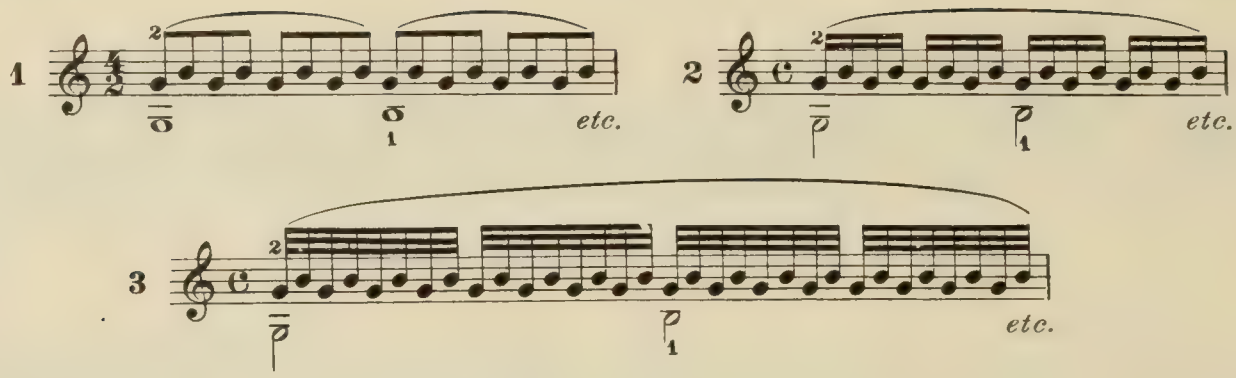


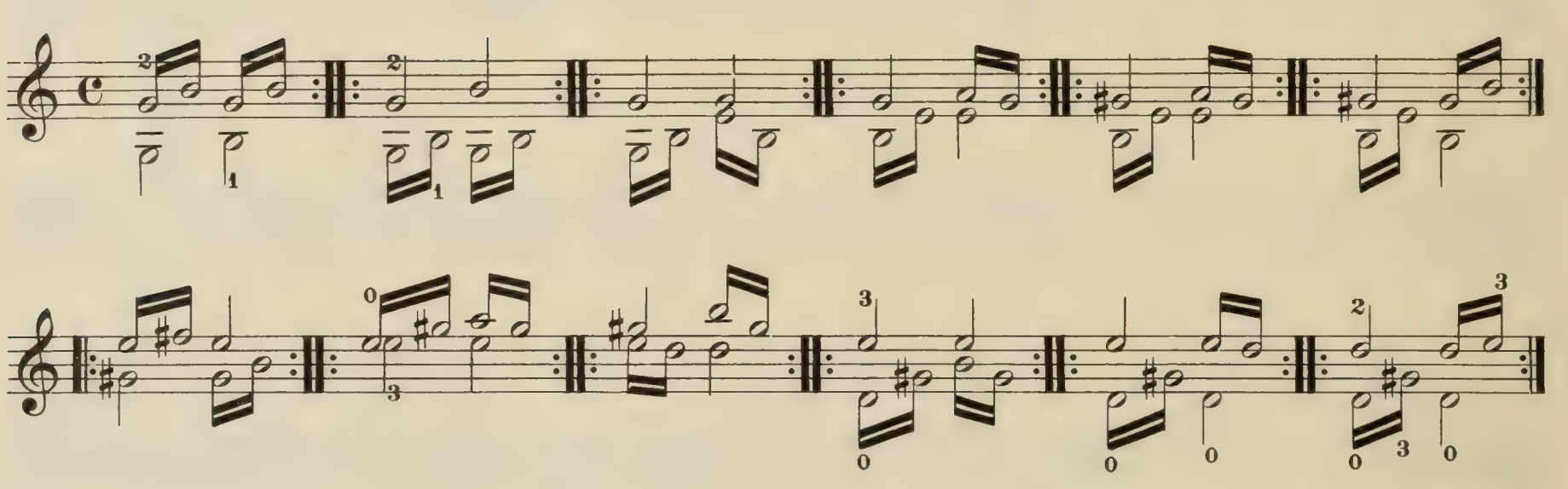
23

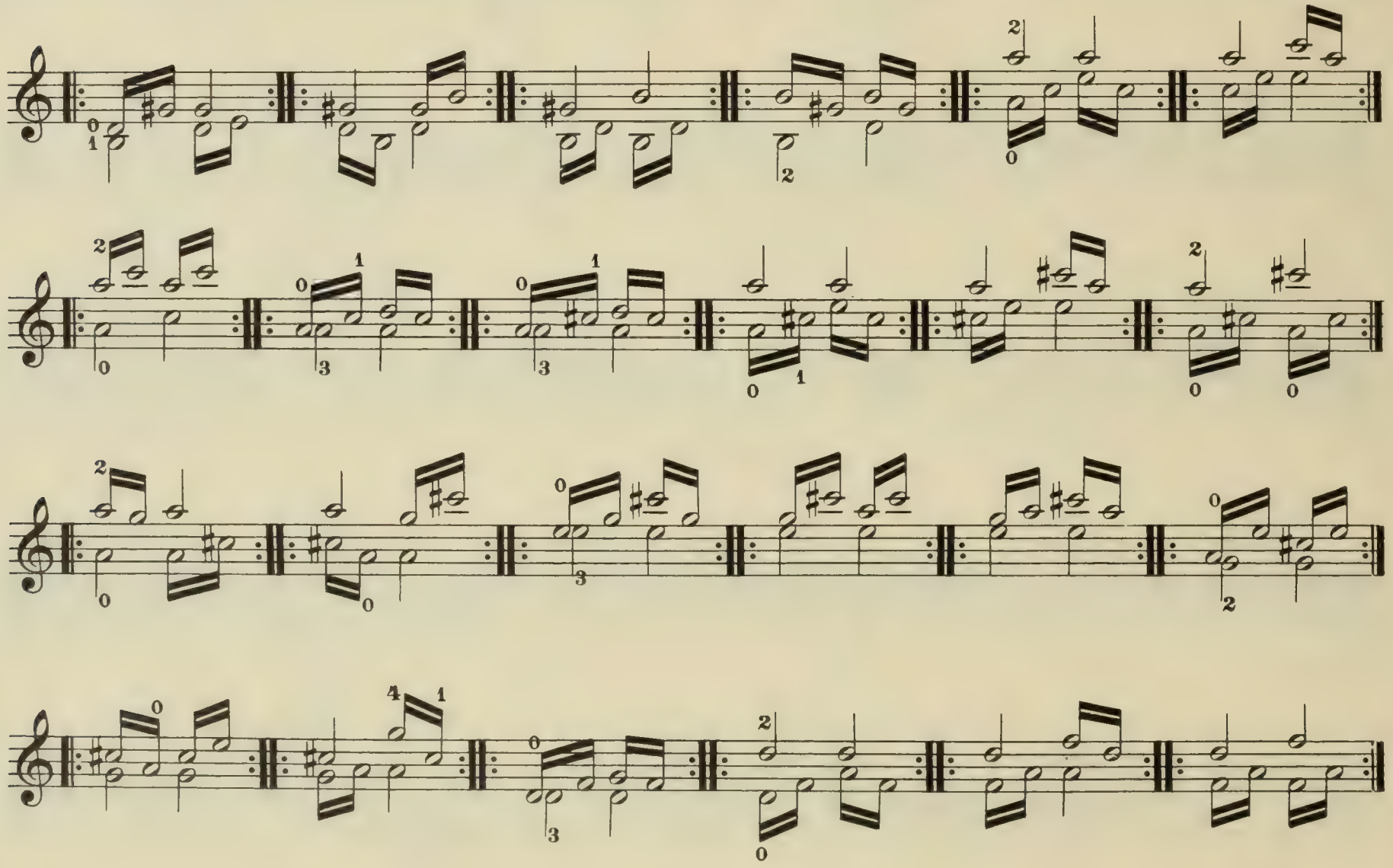
4ª Posición | 4th Position | 4e Position

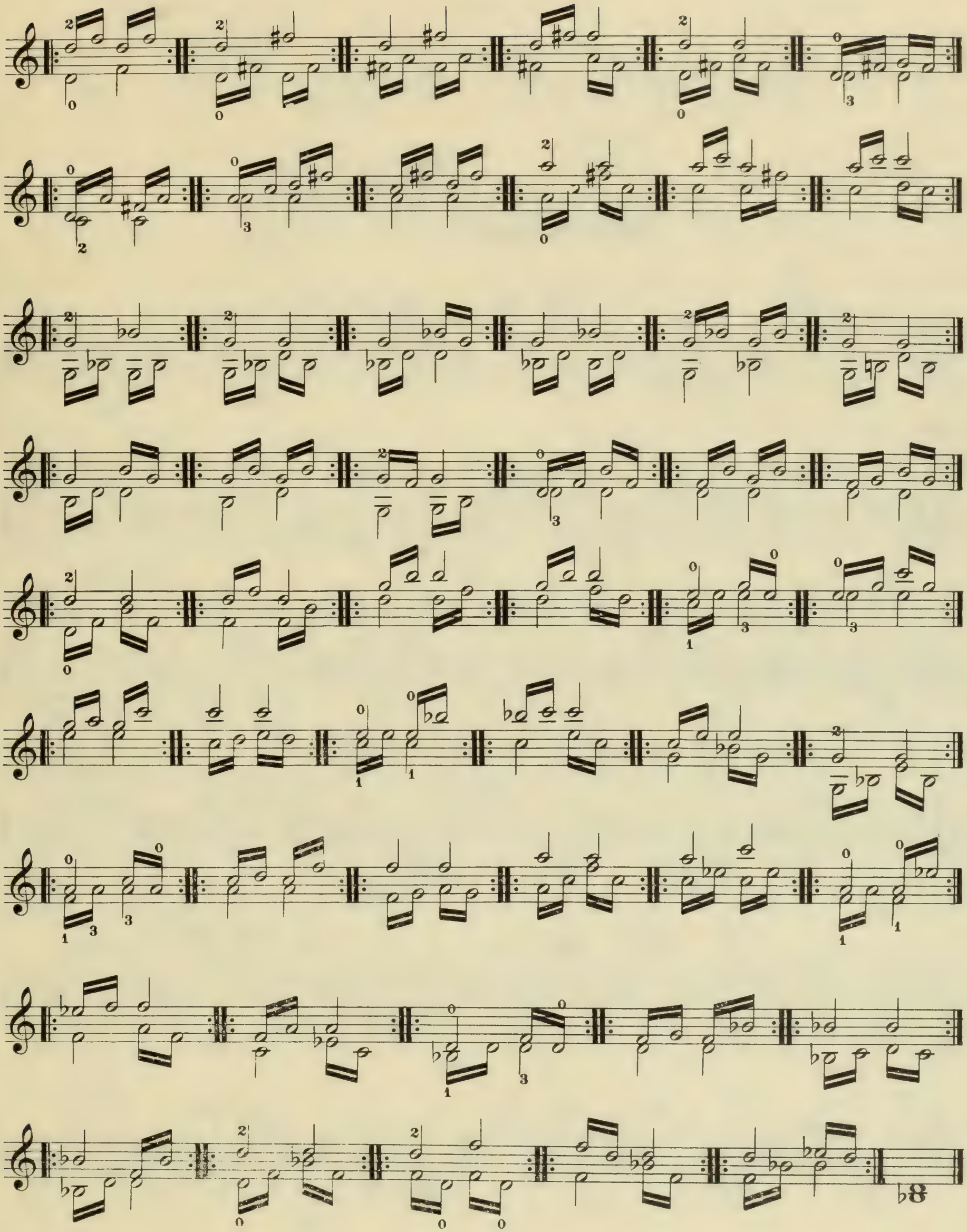
24

2ª Posición | **2d Position** | **2e Position**



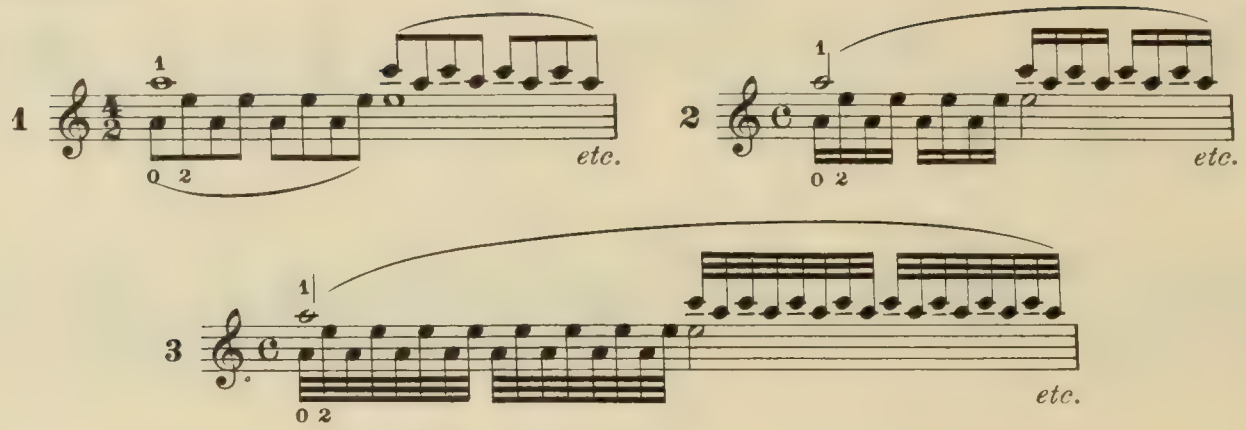


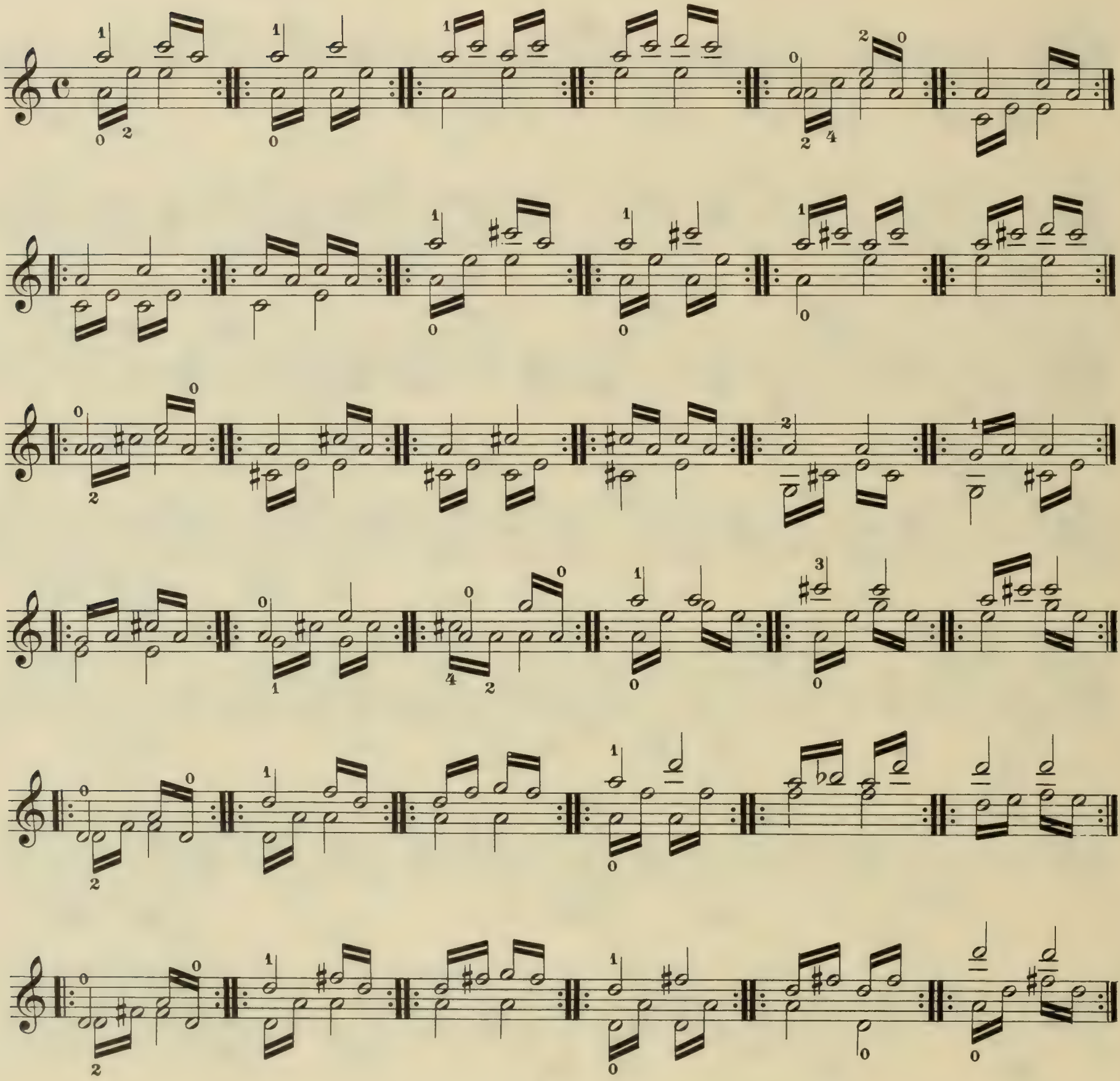


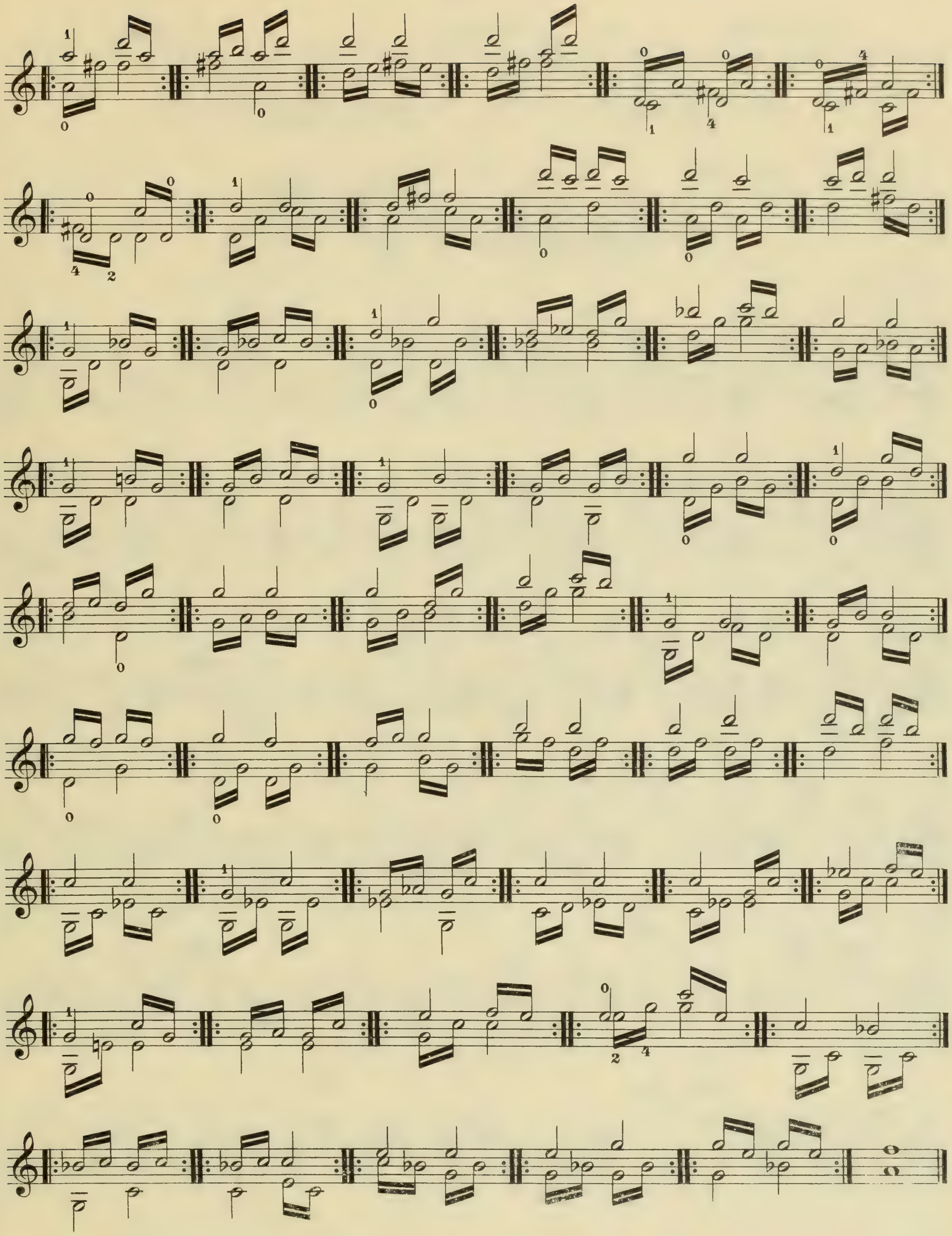


25

3ª Posición | 3d Position | 3e Position





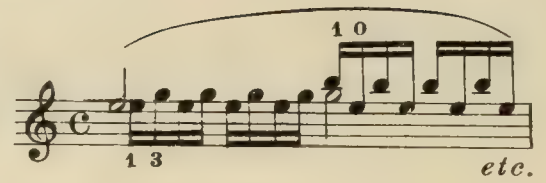


26

4ª Posición | 4th Position | 4e Position

1

2



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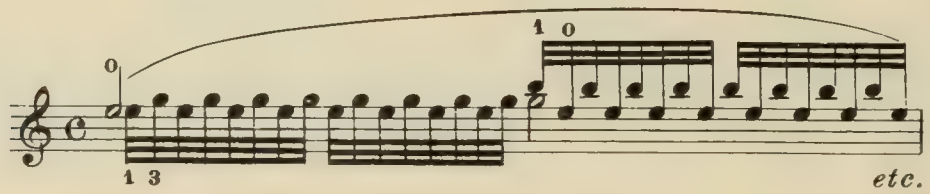
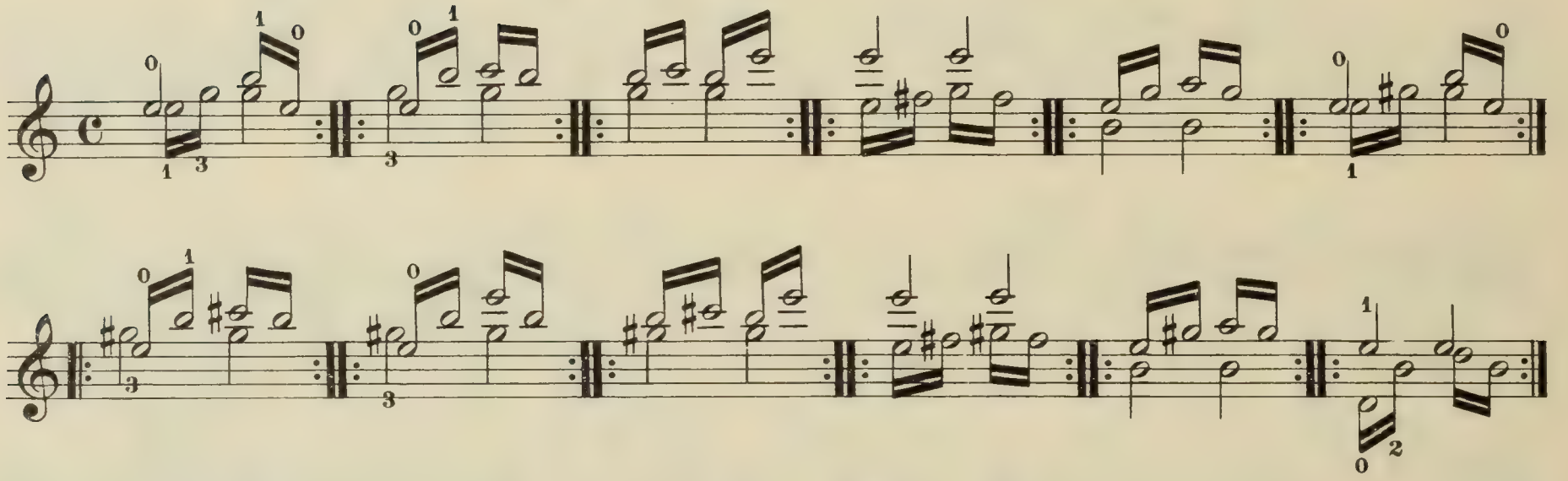
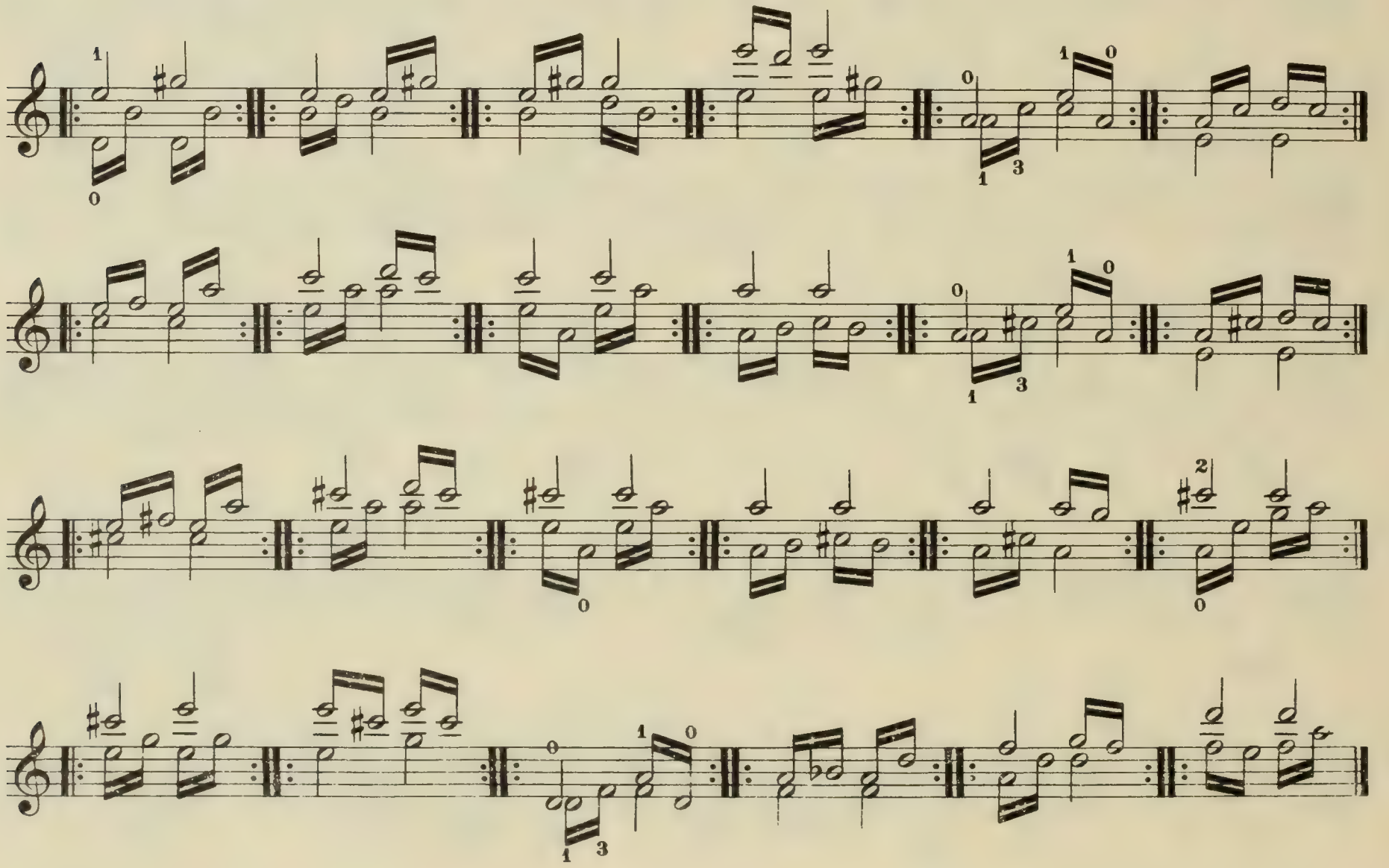
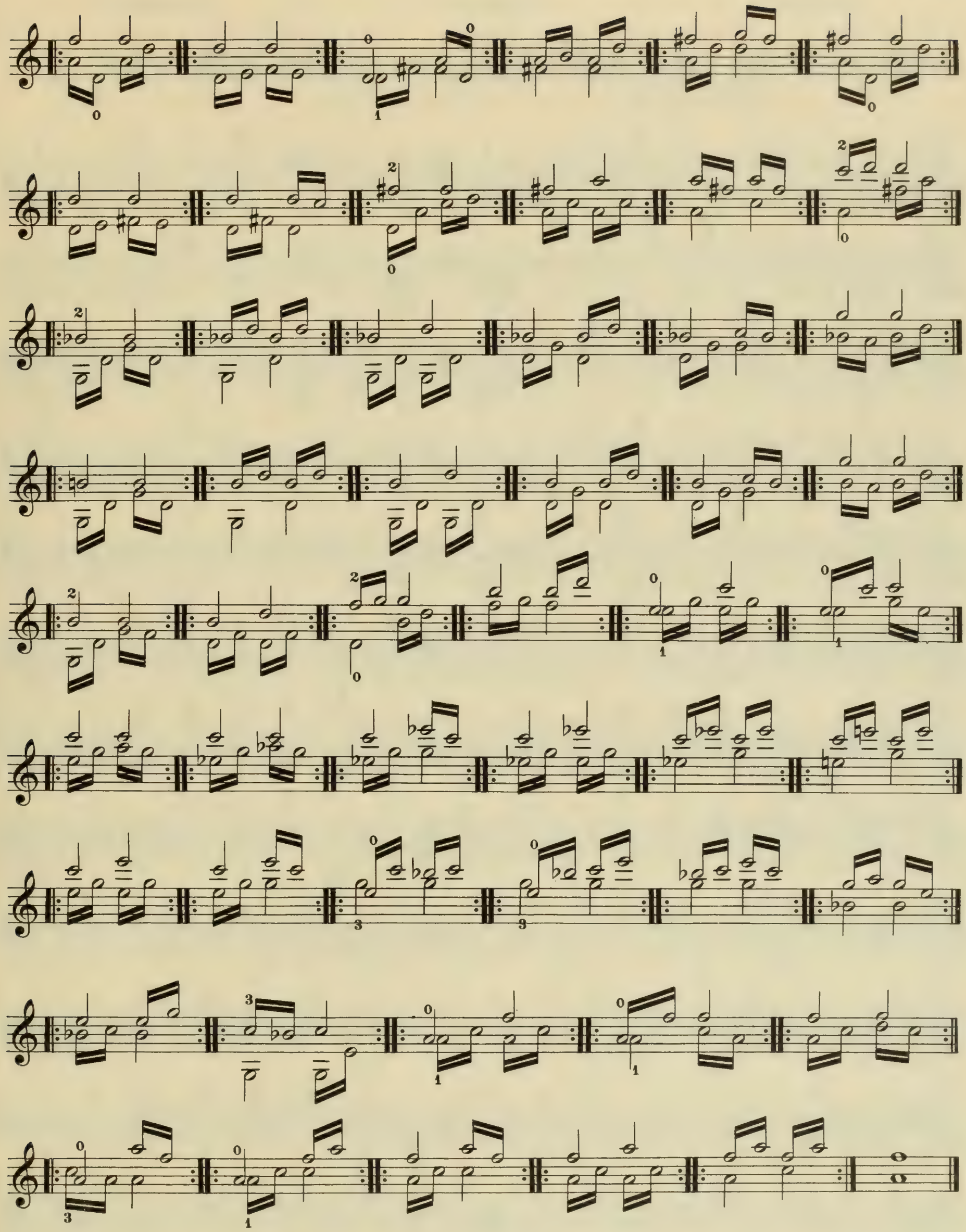






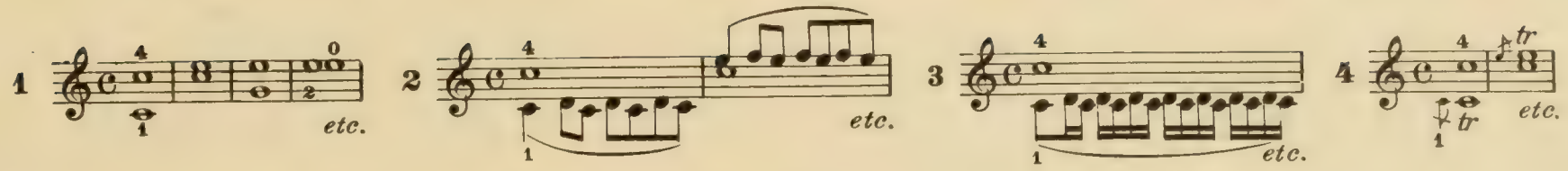


27

2ª Posición | 2d Position | 2e Position

28

3ª Posición | **3d Position** | **3e Position**



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